

THE DIVERSIVENESS IN HONGLOUMENG:
A COMPARATIVE STUDY OF
NARRATING TECHNIQUES EAST AND WEST

A thesis
Presented in
Partial Fulfillment of the
Requirements for the
Degree Master of Philosophy
in the Graduate School of
The Chinese University of Hong Kong

by
Pauline Po Chun TAM

May, 1985

thesis

PL

2727

S2T35

459418



TABLE OF CONTENT

	<u>Page</u>
ABSTRACT	1
CHAPTER I INTRODUCTION	4
II NARRATION	9
III DESCRIPTION	38
IV VERSE SECTIONS	73
BIBLIOGRAPHY	93

Abstract

In this thesis, we are trying to discuss diversiveness as a writing principle in Honglouloumeng 紅樓夢.

We study the principle of diversiveness in the Chinese narrative, against several representative realistic Western novels through three most important modes of writing in the book, namely narration, description and verse sections. Through these three major modes of writing, we try to see how the principle is manipulated and realised. The narration in Honglouloumeng is a structure of various stratum each of which involves, to speak in persons, a narrator (or narrators), his (or her, their) narratee (or narratees), and the persona in the stories he (or she, or they) tells; or, to speak in situation, a narrating situation and a narrated event (or events). Comparing the Chinese with the West, we find that the former tends to separate the narrator from the persona narrated and the narrating situation from the narrated one; whereas the latter tries to put the narrator and the narrated on the same spatial plane and to evade the boundary between the narrating and the narrated. This difference even goes to the point that the former hides away the identity of the author himself while the latter lets the author play the role of himself in the story. The integration of the various narrating stratum, and even of the fictional and the real world, characterize the Western narrating; the Chinese novel aims quite differently.

Description in the Western novels has, each in its different styles, a certain degree of consistency in the point of view and coherence between descriptive passages and others. A descriptive passage in the Chinese narrative is, contrarily, independent from the passages of the other modes of writing as well as from the passages of the same mode of writing. Each descriptive passage is self-sufficient. Diversity of the presentation of a character through different modes of writing is not a defect in the Chinese case.

The verse sections in narrative can be considered as impurity of form which is so abusing to the Western realistic narrative writing that we find no examples from the realistic novels for comparative study. However, the verse sections help to display some specific effects unique to the Chinese narrative. The verse sections serve to convey another dimension of a character's personality, to foretell a character's fortune and to condense life into concrete scenes. The particularities of the Chinese narrative can be better comprehended in the context of Chinese cultural context: a descriptive passage is similar to a liangxiang 亮相 in drama, and the verse sections bears the traits of poetry.

From the comparative study of narration, description and verse sections between Hongloumeng and several representative Western novels, we discern the principal difference underlying them - diversiveness versus unity.

Acknowledgement

Thanks to those who wish to see the end of this thesis!

Introduction

Narration, description and verse sections are the most important modes of writing through which Hongloumeng 紅樓夢 reveals its underlying principles: diversity, disjointedness and multiplicity. They contrast with the principles of unity, coherence and consistency manifested in certain Western narratives of the realistic tradition. In this thesis, these narratives are represented by, mainly, The Portrait of a Lady, Madame Bovary, The Razor's Edge, "Heart of Darkness," and "Daisy Miller," because they have the most complicated structure of narration and the most elaborated mode of description.

The mode of narrating constitutes the skeleton of the narrative. By the mode of narration, we employ Gerard Genette's definition which includes narrating situations and narrated events arranged in a series of levels. Each narrating situation involves narrating person(s) and narratees. A narrated story is told by the narrating person(s) in the previous narrating situation.¹ The relationship between the persons of the various narrating levels and between the stories of the different narrated events show the different writing principles of the two groups of novels: while a narrator in the Western novels we discuss here has a prominent place in the story he tells, a narrator in the Chinese narrative plays only a minor role or is even absent from the story he tells. The narrators in the Western novels are more closely connected with the stories they tell, enhancing the authenticity and verisimilitude of the stories told. The relationship

between the author and the narrator is handled in a similar way: the Western realistic novelist tries to identify the author with the narrator, thus to fuse the fictional world with the real, so much so that, the narrators as well as the stories they tell are "made real". Contrarily, Cao Xueqin 曹雪芹, the author of Hongloumeng keeps a distance between his narrator and the story told as well as between the narrator and himself. He tries to separate, at the same time, the narrator from the story and himself from the narrator. Consequently, the author-narrator-story relationship in the Western novels aims at unification, while that of the Chinese aims for diversification. In our present comparative reading, we are principally dealing with how these relationships are worked out.

The next mode of writing, description is at its most effective in the presentation of a character's physical appearance. The major difference between a major character in Hongloumeng and in the Western novels discussed here is that while the former is presented in one shot with no specific detail, the latter is revealed gradually into detail. The difference is significant to the principles of writers in the two traditions represented by the novels we study. In the Chinese narrative, the complete but brief mode of description is applicable to every instance in the story disregarding the moment it occurs in the story, whereas in the Western realistic novels, the variance in length and in emphasis from one descriptive passage to another is in accordance with the development of the story and the point of view. The coherence and consistency of the descriptive parts to the others in the Western novels are quite different from the self-sufficiency of the descriptive passages in Hongloumeng, which, however, can be

understood and appreciated through its relations with Chinese opera and poetic traditions.

Apart from the diversiveness in the narrating structure and the self-sufficiency of the descriptive passages, there is yet one more item which the Western novelists have not availed themselves of—verse sections. While the Western novelists do not insert verse sections into the genre narrative, Cao Xueqin makes use of the verse sections to give some special effects to the narrative: a character's personality is visualized and recapitulated in verses; the verse sections foretell the outcome of events; and life is condensed into concrete scenes in the verse sections. With the pictorial and analogical qualities of the verse sections, Honglouloumeng makes good use of its multiplicity of form.

In this thesis, we deal with the practices of narrative writings in both the Chinese text, Honglouloumeng, and several Western novels, notably "Heart of Darkness," "Daisy Miller," The Portrait of a Lady, The Razor's Edge, and Madame Bovary. From these two categories, we wish to show the principles of writing: diversity verses unity, disjointedness verses coherence, multiplicity verses consistency.

Notes

- ¹ "Voice," in Narrative Discourse, trans. Jane E. Lewin (Oxford: Basil Blackwell, 1980), pp. 212 - 262.

Chapter II: Narration

In his Narrating Discourse, Gerard Genette distinguishes "voice" from "mood," that is, between "who is the character whose point of view orients the narrative perspective" and the question "who is the narrator." Genette's work in general, as is criticized by Jonathan Culler in the "forward" he wrote for the book, is a testimony to the power of the marginal, the supplementary, the exception, for his theory is merely tested against Proust's A la recherche du temps perdu. The theories are justified insofar as they lead to a better understanding of Proust's novel. Nonetheless, it is "the most thorough attempt to justify, name and illustrate the basic constituents and techniques of narrative."¹ We will borrow and modify some of Genette's terms and theories concerning voice to analyse the characteristics of narrating techniques in Hongloumeng.

A story has to be told by an agent, which is called the "voice" in Genette's work.² According to him, voice is primary to the narrating situation, which "is a complex whole webbing connections among the narrating act, its protagonists, its spatio-temporal determinations."³ When an author presents his story, he can choose between two narrative postures: to have the story told by an agent who is present as a character, and to have it told by an agent who does not appear as a character in the narrative. The former is the character-agent, and the latter, the non-character-agent. the character-agent is the visible narrator staged before the curtain. His status varies according to the

role he plays in the story he tells. Divisions under the category of character-agent is to be discussed in the next paragraph. As for the non-character-agent, the curtain separates him from the story so that the reader cannot see him, but only hears his voice tell the story. He is the invisible narrator. This invisible narrator is called "the implied author" or the author's "second self" by Wayne C. Booth.⁴ The implied author's powers of perception on the characters varies from an objective visual report, like "The Lament" and the "Old Red," to a psychological revelation like "The Killers."

The visible narrator, on the other hand, can be divided into two types according to his relationship to the story: the one absent from the story he tells, or present as a character in the story he tells. Genette coins for them Latin terms heterodiegetic and homodiegetic.⁵ They are the same as Brooks and Warren's idea of narrator as a character in the story as opposed to the narrator not as a character in the story;⁶ or, to employ Booth's terms, "dramatized" and "undramatized" narrators.⁷ The agent absent from the story he tells, heterodiegetic or undramatized, is a mere narrator; the agent present in the story he tells, while homodiegetic, or dramatized, is a narrator-character. Genette sees in the narrator-character two varieties: the narrator as the hero of his narrative, which I call hero-narrator, e.g. Gil Blas; and the narrator as a secondary character or even an observer and witness, which I call observer-narrator, e.g. Ishmael in Moby Dick, Marlow in Lord Jim, Carraway in The Great Gatsby.⁸ Quantitatively, the hero-narrator always takes a singular form whereas the observe-narrator can both be a single person or a collective character. An example of the latter is the group of school-boys in the beginning part of Madame Bovary. A mere narrator is an anonymous figure; an observer-narrator is an identifiable person in the

story; a hero-narrator is the focus of attention on stage.

Another important distraction lies in the relationship between the narrator and the author. The narrator can choose between the first-person narrator and the third-person narrator to tell his story. The difference between the first- and third-person narrator lies in the effect: the narrator-agent is given more authority and credibility if it is an "I" or "we". However, no matter how close the relationship may be, the author and the narrator are two different individuals, one a historical person, and the other, a fictional figure. As Genette states: "the role of narrator is itself fictive,"⁹ to contrast with the author of real existence.

Next, the author can choose to share his privilege of vision partially or completely with his narrator, be he visible or invisible. If the privilege of vision between an author and his narrator is: author \geq narrator;¹⁰ the privilege of vision between the narrator and the characters in the story can be represented by the formula: narrator \geq character, in which the character can be the hero, a secondary character, or not a character at all. Therefore, the narrator presumably knows all that the characters know and the author knows all that the narrator knows: author \geq narrator \geq character. As the relationship between the narrator and the character is, as Genette remarks, constant throughout the story, so does the author-narrator discrepancy and the privilege of vision. These two aspects show the difference between the author and the narrator: the former belongs to creativity; and the latter, creation itself.

In the first section of Chapter One of The Razor's Edge, the narrator exposes for the reader his intention of narrating, his expectation from the reader, and his treatment of the characters. This conscious voice of narrating is echoed in the last section of the novel where he comments on

the significance of the life of the characters. In these tactful and eloquent passages, he is attempting to achieve one illusion: the narrator is the author himself. Beginning with the statement "I have never begun a novel ...," and the factual report: "Many years ago I wrote a novel called The Moon and the Sixpence," the narrator is assuming the identity of the author. This attempt to fuse creativity and creation urges the reader to complete the image of the narrator by his knowledge of the author's real self, his personal quality, history, temporal and mental situation, etc. The narrator's identification with the author suggests to the reader that he looks beyond the written text into real life for information about the figure in the narrative. This deliberate confusion between the historical and fictional personages can be seen as a representational device for obtaining illusive effect of reality, or verisimilitude.

A narrator's property also coincides with his corresponding person-agent in the narrating act: the narratee. A narratee is the narrator's addressee and the receiver of the story. While a historical author tries to identify himself with his first-person-narrator, a reader may also assume the role of a narratee. Usually, the historical reader's readiness to identify with the fictional narratee is determined by two criteria: how much the narratee is portrayed as a person, and how much its corresponding narrator represents the real-life author. For the first criteria, the less a narratee is portrayed, the more inviting it is to the reader's imagination. For example, the audience in Hongloumeng or the second-person narratees in The Razor's Edge and The Portrait of a Lady are neither illustrated at his level nor presented at others; they are "told" but not "dramatized."

As a result, the reader finds it very easy to substitute himself for the anonymous listener. Besides, since their responses are not given in

the book, the flexibility for their possible reactions allows the reader to project his own feelings and thoughts into the narrative and thereby assumes the role of a fictional narratee unconsciously. In some other narratives where the narratee is illustrated with name and personality, and the thoughts and feelings. The reader of these narratives tends to find a gap between the narratee and himself. While an anonymous narratee helps to achieve the effect of immediacy and authenticity, the identified narratee keeps the fictional world intact from the reader's free interpretations. If we have to answer the question as to which type of narratee may help to obtain the effect of reality, we have to say that both of them may, but in different ways. For the first type, as in The Razor's Edge and The Portrait of a Lady, if the narrator represents the actual author and the narratee, i.e., the reader, the fictional narrating situation is an illustrative equivalent to the actual writing-reading activity. The effect of this traverse between the real and illusive worlds is the focalization of interest in the narrated rather than in the narrating. The whole narrating act becomes transparent in nature, as it makes the reader experience the story in a more direct way. Consequently, when the author-narrator and reader-narratee alliance are established, the story told thus can achieve the effect of immediacy and reality.

For the second type, if the narrator is the third person and the narratee has an identifiable personality, like "Heart of Darkness," the narrating situation itself is an interesting narrative. This level of narrative will react with the second level and help to interpret and analyse the second. The reader, therefore, can obtain a distant and objective view of the relationship between the two planes of illusive world.

Hongloumeng belongs to the first type with some particularities of

its own: the first-person story-teller does not identify himself totally with the author. He shares the projection of the author's image with two other figures in the narrative: the author and the editor. Nonetheless, the reader can identify himself with the second-person audience. The effect is that, on the one hand, the narrating situation in Hongloumeng is a purely fictional world, and, on the other hand, the reader is still invited to have a free exercise of responses. The narrating situation in Hongloumeng aims to create an imaginative and fictional world, but at the same time tries to remind the reader of its illusive nature. We can also find, in some parts of the book, it attempts to build up an ultimate fairyland while, at the same time, hinting at its nature of illusiveness. The author-narrator and reader-narratee relationships manifest this illusive-disillusive mode of representation.

Before going to the narrating situation in the fiction, we have to define the relationship between the historical narrating and the fictional narrating. We read in the beginning of the book a voice conducting the telling of the story:

This is the beginning chapter of the book.¹¹

此開卷第一回也。

What, you may ask, was the origin of the book?

看官,你道此書從何而起?

The voice is not an invisible narrator or implied author because it does not hide away but stands upright on the stage, playing the part of a story-teller, declaring the beginning of the story.¹² Through this first-person narrator, the story told is flavoured with authority and

authenticity. First-person narrator always attempts to go beyond the narrative world, and identifies with the author himself. The narrator in The Razor's Edge is a typical example of the author-narrator union. The story-teller in Hongloumeng also carries that effect. Identifying the story-teller with the author, the reader is also assuming the role of the audience 看官, the addressee of the narrator.

But the narrating situation in Hongloumeng is more complicated than that in the Western narratives. The story-teller is not responsible for the author's intentions or thought, but let the author speak out for himself:

Having made an utter failure of my life, I found myself one day, in the midst of my poverty and wretchedness, thinking about the female companions of my youth. As I went over them one by one, examining and comparing them in my mind's eye, it suddenly came me that those slips of girls - which is all they were then - were in every way, both morally and intellectually, superior to the "grave and mustachioed signior" I am now supposed to have become. The realization brought with it an over-powering sense of shame and remorse, and for a while I was plunged in the deepest despair. There and then I resolved to make a record of all the recollections of those days I could muster - those golden days when I dressed in silk and ate delicately, when we still nestled in the protecting shadow of the Ancestors and Heaven still smiled on us. I resolved to tell the world how, in defiance of all my family's attempts to bring me up properly and all the warnings and advice of my friends, I had brought myself to this present wretched state, in which, having frittered away half a lifetime, I find myself without a single skill with which I could earn a decent living. I resolved that, however, unsightly my own shortcomings might be, I must not, for the sake of keeping them hid, allow those wonderful girls to pass into oblivion without a memorial.

Reminders of my poverty were all about me: the thatched roof, the wicker lattices, the string beds, the crockery stove. But these did not need to be an impediment to the working of the imagination. Indeed, the beauties of nature outside my door - the morning breeze, the evening dew, the flowers and trees of my garden - were a positive encouragement to write. I might lack learning and literary aptitude, but what was to prevent me from turning it all into a story and writing it in the vernacular? In this way the same time serve as a source of harmless entertainment and as a warning to those who were in the same predicament as myself but who were still in need of awakening. (pp. 20-21)

作者自云曾歷過一番夢幻之後，故將
 真事隱去，而借〈通鑑〉說此石頭記
 一書也，故曰甄士隱之云。但書中
 所記何人何事？自己又云：今風塵
 碌碌，一事無成，忽念及當日所有之
 女子，一一細考較去，覺其行止見
 識皆出我之上，我堂堂鬚眉，誠不
 若彼裙釵。我實愧則有餘，悔又
 無益，大無可如何之日也。當此日，
 欲將已往所賴天恩祖德錦衣綉
 袴之時，飲甘饜肥之日，背父兄
 教育之恩，負師友規訓之德，以致
 今日一技無成，半生潦倒之罪，
 編述一集，以告天下。知我之罪
 固多，然閨閣中歷歷有人，萬不可
 因我之不肖自護己短，一並使其
 泯滅也。所以蓬牖茅椽，繩床
 瓦灶，並不足妨我襟懷。況那裏
 風夕月，階柳庭花，更覺潤人筆墨。
 我雖不學無文，又何妨用假語
 村言敷衍出來，亦可使閨閣昭傳，
 後可破一時之悶，醒同人之目，
 不亦宜乎？故曰賈雨村云云。更
 於篇中間用〈夢幻〉等字，却是
 此書本旨，兼寓提醒閱者之意。（一）

It is interesting that the narrator talks about the author as if they are two different persons. The story-teller narrates a story in which the historical author becomes a fictional person who reports the intentions of the historical author. We have three points to note here: first, the narrator does not identify himself with the historical author; therefore, second, the author, being a figure told in the narrative by the narrator, is a third person in the story, to contrast with the first person story-teller in the narrating as well as to the second-person narratee, the "audience" to which we ourselves try to identify with; and, consequently, third, the relationship between the author and the narrator is complicate. On the one hand, the author creates the story-teller. The story-teller is the author's creation. The privilege of vision is: author

narrator, as we have discussed before. On the other hand, however, the story-teller relates the author in his story. So, the privilege of vision is: story-teller author. Therefore, there are two authors: the historical and the fictional, each having a different relationship with the story-teller. While the effect of the narrating situation in The Razor's Edge is that the reader can see through and reach the story more directly, Hongloumeng keeps its reader at a distance away from the story. The reader is reminded that the events in the narrative not everyday life; they should be aware of the actual intentions which have made artistic transformation of a life experience into a piece of literary work presented herewith. The author's intentions for writing the story is doubtful: "as a source of harmless entertainment are as a warning to those who were in the same predicament as myself but who were still in need of awakening" (p. 21)

復可破一時之悶，醒同人
之目，不亦宜乎……兼寓提醒閱者之意。

His self-reproach and moralistic overtones in the declaration sounds ironic.¹⁴

There is yet another character in the story told by the story-teller that reminds us of the actual author - Editor Cao Xueqin:

Cao Xueqin in his Nostalgia Studio worked on it [the book] for ten years, in the course of which he rewrote it no less than five times, dividing it into chapters, composing chapter headings, renaming it The Twelve Beauties of Jinling, and adding an introductory quatrain. (p. 51)

後因曹雪芹於悼紅軒中披閱
十載，增刪五次，纂成目錄，
分出章回，又題曰〈金陵十二釵〉，
並提一絕。(四)

The editor, whose job is compiling the draft and titling the chapters, plays a part in the printing of the narrative. He is a character in the narrative, like the author. The editor, named after the historical author, reflects in the narrative the creative process in the actual world. Therefore, we can see that the author, the editor and the story-teller represent the historical author. The three are the projection of the historical author's role in three aspects: to write, to compile, and to tell. The tripartite image of the author in the narrative can be seen as an attempt to separate the author's creativity from the fictional narrative situation. Contrarily, the relationship between the author and the narrator in The Razor's Edge aims to achieve an illusion that the fictional narrative situation is the author's creativity. The author-narrator relationship signifies the mode of representation: the Chinese narrative deliberately creates a fictional world different from

the actual world; whereas the Western counterpart tries to fuse the two worlds together in an illusive plane.

The discussion of the relationship between the historical author and the fictional personage may help to discern the actual narrating situation from the fictional narrating situation. Now we may start to study the fictional narrating situation in Honglouloumeng which is unique and interesting. We will use Genette's "narrative levels" as a framework for our analysis.

The book can be divided into four narrative levels, one on top of the others, each of which contains narrator, narratee, and the story told. First of all, let us identify the narrators in each level according to their relation to the stories told. This is a simplified picture of the narrative structure. In the first level, the story-teller is a visible narrator absent from the content he tells. The narrator of the second level is a combination of the author and editor. They are invisible narrators or implied authors to the story of the stone. The stone is the invisible narrator of the third level, and excluded from the story inscribed. As for the fourth level, the group of narrators include Zhen Shi-yin, 甄士隱, Jia Yu-cun 賈雨村, Leng Zi-xing 冷子興, Big Jiao 焦大, Nannie Zhao 趙姬. Most of them play minor roles in the stories they tell. Accordingly, since a narrating instance is part of the narrative, the first level of narrating instance is also the first level of narrative, and so forth.

Next, we review briefly the narrative situations of Honglouloumeng, a four-leveled structure:

Story-teller tells that ...

Author and/or editor writes that ...

Stone inscribes that ...

Zhen Shi-yin, etc., tells that ...¹⁵

Since the verbs "to write," "to inscribe" or its passive form "to be inscribed" is the inaudible voice as opposed to the audible voice signified by the verb "to tell," all of these verbs can be altered to the verb "to narrate" to suit our purpose of analysis.

In the successive layers of narrators, a later one is told in the story by an earlier one. The compound clause designates the relationship between one level of narrating instance and another: each level is a clause with the narrator as the subject. Among these narrators, we can see that their status varies according to the relationship between the stories they tell:¹⁶

Narrating levels:	/	1st	/	2nd	/	3rd	/	4th
Status	/		/		/		/	
-----/-----/-----/-----/-----								
Invisible Narrator	/	/Author & Editor, Stone			/	/		
-----/-----/-----/-----/-----								
Visible Narrator	/		/		/	/Zhen, Jia, Leng,		
as Character	/		/		/	/	Jiao, Zhao	
-----/-----/-----/-----/-----								
Visible Narrator	/	Story-	/		/		/	
not as Character	/	teller	/		/		/	

The variation of the narrators' status in different levels affects the transition between levels. Before going on to Honglouloumeng, we will study a Western narrative in which the status in each narrating level is the same.

In a successive stratum of visible narrators, one audible voice gives way to another as the entire narrative moves from one level to another. A close study of The Portrait of a Lady illustrates the mode of consistency of status. Its narrator is assigned as prominent a role as the story-teller in Honglouloumeng. As the Chinese narrator shows his authority by presenting the author as a character in his story, the Western narrator also shows his status by constructing the setting before the reader's eyes: "Those that I have in mind in beginning to unfold this single history offered an admirable setting to an innocent pastime." (p.1) Proclaiming himself the narrator of the subsequent story, he conscientiously conjures before his audience's eyes the time and place in which the story takes place. Moreover, he assumes the role of introducing the characters: "The persons concerned in it were taking their pleasure quietly, and they were not of the sex which is supposed to furnish the regular votaries of the ceremony I have mentioned." In these opening passages of the book, the function of the first person narrator is to act as an agent between the reader and the story. In effect, the focus of attention is not so much on the main line of narrative than on the very condition of narrating. By his way of constructing the scene and introducing the characters, the narrator represents the author in his creativity.

We can find a similar treatment in the beginning of Honglouloumeng:
 "This is the beginning chapter of the book" 此開卷第一回也 .

With the narrator announcing the beginning of the story, we are aware of the discrepancy between the narrating and the narrative. The visible narrator reveals himself also by the beginning and the closing lines of most of the chapters. The Western narrators, however, have some other ways of making themselves seen. In the Chapter One of The Portrait of a Lady, for instance, the clauses like: "that I have in mind," "I have mentioned," "what I should call," "which I have attempted to sketch," "that I have just sketched," "as I have said" - all of which are semantically equivalent to "that I tell." The motif "I tell" is prevalent in the beginning chapters and played down as the narrative gives way to the narrative in the Western novels, but it appears continually in the Chinese one. At this point, we can see that the Chinese and Western narrators can make their audible voices heard loud and clear. The difference of the two lies in the narrating levels.

Contrasting with the status of narrators on each level in Hongloumeng, The Portrait of a Lady has the narrators on the same status throughout the various levels. For instance, here is a passage from The Portrait of a Lady containing several levels of narrative situations, each of which is responsible by a different narrator, every one invisible:

[The old Mr. Touchett said,] "She is a niece of my wife's; Mrs. Touchett brings her to England."

Then young Mr. Touchett explained. "My mother, you know, has been spending the winter in America, and we're expecting her back. She writes that she discovered a niece and that she invited her to come out with her." (p.9)

The passage itself belongs to the story told by the narrator "I", and, therefore, is the second level of narrative. There are two narrators in this level: The old Touchett, who speaks of his niece and his wife, and

the young Touchett, who tells of his mother. There is a third level with Mrs. Touchett as the narrator, indicated by the sentence in indirect speech "she writes that...." In these levels of visible narrators, present as well as absent from the story they tell, a narrator gives way to another as the story unfolds. The transition in the stratum-structure is clear.

While The Portrait of a Lady illustrates a mode of transition between visible narrators, Hongloumeng provides one between visible and invisible narrator. There are no quotation marks or subordinate clauses to signify the boundary between levels. Each transition is rendered by a line addressed by the story-teller to the audience. His voice always interposes between different levels and serves as an indicator of twists and turns, because the voices of the author-editor and the stone are inaudible. Amidst the invisible narrators, the story-teller becomes the sole agent responsible for the presentation of the narrative until the visible narrator of the fourth level takes over. This is an example of a construction of narrators interspersed with visible and invisible narrators. For the transference of person-agents from one narrating level to another in the two examples we have discussed, it may help to show their difference by representing the former as: Narrator - Mr. Touchett - Mrs. Touchett; and the latter: story-teller - (author-editor - stone -) Jia, etc. In the transitional process, the elements within parentheses are behind the curtain, executing their duties invisibly.

The status and significance of a narrator has to be defined and affirmed by his corresponding narratee in the same level of narrative instance. The narrator-narratee relationship is a dialectic and organic one. We may explicate this narrator-narratee relationship by the analysis of Joseph Conrad's "Heart of Darkness," a similar but simpler structure than Hongloumeng:

Narrating levels:	/	1st	/	2nd	/	3rd
<hr/>						
Narrator	/	"I"	/	Marlow	/	manager, brickmakers, Russian, etc.
<hr/>						
Narratee	/	"You"	/	Sailors	/	Marlow, etc.
	/		/	/(including	/	
	/		/	"I")	/	

At one instance in the third level, the manager talks to his uncle, and Marlow overhears them. So far as the manager and the uncle are concerned, the former is the narrator, and the latter, his corresponding narratee; when Marlow takes part in the situation, both the manager and the uncle are narrators, and Marlow is the narratee. It is comparable to an instance in the fourth narrating level in Hongloumeng. The Taoist priest speaks of the causality of the "grass-stone love" 木石姻緣 to the Buddhist priest and Zhen Shi-yin overhears them and takes part in their conversation towards the end. The story is revealed in a conversational form in which the Taoist priest poses the questions and the Buddhist priest responses. In this situation, the relationship between the two priests is that of a narrator-narratee dichotomy. In order to render this conversation on another plane of significance, a third figure is added to the situation. Zhen Shi-yin, the observer of the discussion, becomes the narratee; so, the Buddhist and Taoist priests become the narrators of the story. The Taoist priest as well as the uncle in Conrad's narrative serve, first, to act as addressees for the communicative acts, and, next, to raise questions and give comments in the process of communication;

whereas Zhen, together with Marlow, function solely as listeners. Although playing the parts of narratees, the Taoist-priest and the uncle participate in part in the narrator's performance by interfering, modifying and defining to a certain degree the shape of the narrating. If they are narratees, they are active ones in relation to Marlow and Zhen who are then passive. The Taoist priest or the uncle can either be a subordinate agent to the major narrator or a guide to the passive narratee. Their identity is relative and their roles are multi-functional. On the one hand, regarding them as agents for transmitting information, we will have two characters asking and answering questions: we call them the complex-narrator. On the other hand, regarding them as listeners to the information given, we can see two characters, one as the direct addressee and the other as the indirect addressee: we call them the compound-narratee.

There is yet another mode of narrator-narratee relationship which is not only relative but also interchangeable: the character can act as a narrator in one time but as a narratee in the other. For instance, in the conversation between Leng Zi-xing and Jia Yu-cun, the two take turns to play the part of narrator and narratee. This interchanging role between narrator and narratee further shows the aspect in the relationship between the positions of the narrating agents which is multi-functional and elastic.

The interchanging role of narrator-narratee occurs also on a cross-level basis. A character can be narrator in one level and narratee in another; and such a change in narrating position helps to weave the textural property of the narrative. Their role in one does not affect their role in another, but the interchanging constitutes a rhetoric interest in the narrating situation proper. Conrad's narrative provides

one of the typical modes of how this works: Marlow is a narratee in the third level as well as a narrator in the second; and the "I" is both the narratee in the second and the narrator in the first. Here, a juxtaposition of the narrator-narratee role is possible because the narrators in the first two narrating levels are minor characters in the stories they tell. This changing of roles of narrator-narratee across the levels helps to achieve a tightly-webbed network of human relationship in the narrative. It also forms a textural pattern for the narrating.

Hongloumeng does not have many of the characters playing the alternate parts of narrator and narratee in its different levels. Most of the persons in the narrating instances do not reappear in the subsequent levels but keep their status in their respective levels: story-teller - audience - author-editor - reader - stone - vanitas - Buddhist-Taoist priest - Zhen. Each agent plays a single role. In comparison with the narrative levels of the "Heart of Darkness," Hongloumeng seems to be not as tightly knitted. The relationship between the various narrating levels is thus reduced to a merely thematic connexion. Although the story-teller, the author and the editor are the incarnation of the actual author, they are individual beings in the narrative. So are the stone, Bao-yu, or Magic Jade. Whereas a narrative structure containing characters who can be narrator in one level and narratee in another level forms a complex pattern of the narrative, a succession of narrators belonging exclusively to one level of narrating gives an opposite effect. In Hongloumeng, everybody is telling a story about someone else, in an objective and indifferent tone. As opposed to the techniques of fusing the fictional and the actual world, the Chinese narrative tries to isolate each plane of fictional world from the others but restricting the narrators' activities in their respective narrative level. The

distinction between narrative levels is similar to the demarcation between the real author's creativity and the fictional persons' narrating activity. This is not to say, nonetheless, that the author of Hongloumeng plays up the effect of demarcation at the expense of a well-organised pattern as shown by "Heart of Darkness". A fine texture is, in effect, achieved through the juxtapositioning of visible and invisible narrators. Besides, the persistent voice of the story-teller which penetrates from the first through the third narrating level provides a vertical axis for the narrating pattern in Hongloumeng.

In narratives like "Heart of Darkness" in which the character takes up the role of narrator on one level and that of narratee on another, the relationship between narrating levels are established both through the character and the plot. In Hongloumeng, however, where the narrating agents are more restricted to their respective level, the relation lies mainly with the plot. According to Genette, there are three types of relationship that connect a second-level narrative to a first: explanatory function, thematic relationship, and the function of distraction or of obstruction.¹⁷ Genette's three types of relationship are, in effect, plot-oriented. Hongloumeng manifests the first two types. In Genette's classification, the first type of relationship is direct causality between the events of the first level and the second, conferring on the second narrative an explanatory function. The second narrative answers the question: "What events have led to the present situation?"¹⁸ In the Chinese narrative, we can find instances that direct causality exists between events of two levels. Example one, the author, the invisible narrator at the second level, explains the reason he creates the stone as the hero of his story, the narrative event on the third level. (Chpt. 1) Example two, the Buddhist and Taoist priests talk

distinction between narrative levels is similar to the demarcation between the real author's creativity and the fictional persons' narrating activity. This is not to say, nonetheless, that the author of Hongloumeng plays up the effect of demarcation at the expense of a well-organised pattern as shown by "Heart of Darkness". A fine texture is, in effect, achieved through the juxtapositioning of visible and invisible narrators. Besides, the persistent voice of the story-teller which penetrates from the first through the third narrating level provides a vertical axis for the narrating pattern in Hongloumeng.

In narratives like "Heart of Darkness" in which the character takes up the role of narrator on one level and that of narratee on another, the relationship between narrating levels are established both through the character and the plot. In Hongloumeng, however, where the narrating agents are more restricted to their respective level, the relation lies mainly with the plot. According to Genette, there are three types of relationship that connect a second-level narrative to a first: explanatory function, thematic relationship, and the function of distraction or of obstruction.¹⁷ Genette's three types of relationship are, in effect, plot-oriented. Hongloumeng manifests the first two types. In Genette's classification, the first type of relationship is direct causality between the events of the first level and the second, conferring on the second narrative an explanatory function. The second narrative answers the question: "What events have led to the present situation?"¹⁸ In the Chinese narrative, we can find instances that direct causality exists between events of two levels. Example one, the author, the invisible narrator at the second level, explains the reason he creates the stone as the hero of his story, the narrative event on the third level. (Chpt. 1) Example two, the Buddhist and Taoist priests talk

about the relation between the stone and the Crimson Pearl Flower and announce their birth. (Chpt. 1) Example three, Jia Yu-cun's usher 門子, or the previous little novice in the Bottle-gourd Temple 葫蘆廟的小沙彌, recounts the happenings of Ying-lian 英蓮 from the time when she was kidnapped to the time when Xue Pan 薛蟠 seizes her. (Chpt. 4) At these instances, one narrative level serves to explain the causality for the events on another level.

The second type in Genette's classification consists of a thematic relationship: a relation of contrast or analogy. There is no spatio-temporal continuity between events of the two levels.¹⁹ In Hongloumeng, Zhen Bao-yu exists as a parallel figure to Jia Pao-yu, to be analogous to the latter's personality and fortune. Zhen is older than Jia, born in a similar household, and also surrounded by beautiful and intelligent girls. Zhen's family experiences an abrupt fall in power and wealth before Jia's does. Moreover, Zhen's personality, as recounted by Jia Yu-cun, resembles Jia Bao-yu's.

Girls are made of water and boys are made of mud. When I am with girls I feel fresh and clean, but when I am with boys I feel stupid and nasty. (p. 76)

女兒是水做的骨肉，男人是泥做的
骨肉。我見了女兒便清爽，見了男子
便覺濁臭逼人。(十九)

This declaration by Zhen Bao-yu is very similar with the tone and attitude of the other Bao-yu whom we know better from the book. The two characters are two in one, one in two, as implied by one of the prophetic poems in the early part of the book: "To take the false (Jia) as the true (Zhen) and the true (Zhen) as the false (Jia)." (Chpt. 5) The personal quality of Zhen Bao-yu is employed to emphasis the personal qualities of Jia Bao-yu;

and the events taking place around Zhen Bao-yu serve principally to foreshadow Jia Bao-yu's destiny.²⁰ According to Genette, there is no spatio-temporal continuity between the levels of a relationship of contrast or analogy. Zhen Bao-yu is only a figure recounted through the character on the third narrating level, at least in the first eighty chapters of the book. There is no direct encounter between the two Bao-yus. Therefore, Zhen and Jia do not appear on the same narrative plane. In other words, the analogous figure is placed on a subsequent level to the main. If not, the reader would pose questions like: "Is there another group of girls as intelligent as those in the Grand-view Garden?" or "Is there another piece of stone that Nu-wa 女媧 has left behind making the number of the refined stones to be 26502 instead of 26501?" These questions are, of course, irrelevant, because the sole significance of Zhen Bao-yu's story is to serve to highlight Jia Bao-yu, the protagonist and centre of the whole story. Like a reflection in water, the duplicated image is flat and void incapable of sharing with the reflected subject the same spatio-temporal existence.

The third type of relationship in Genette's classification is too broadly defined to provide us cues to understand any narrative. But we may add another type of relationship not mentioned in Genette's study - the commentary function.

In the instance quoted above at the first and the second relationships, the narrator does not only tell an event, but also gives comments or judgements for the events told. For instance, after giving a lengthy account on the background of Jia's family, Leng Zi-xing remarks that Bao-yu is a "lady-killer" or six maniac 色鬼. To which Jia Yu-cun disagrees and gives an explication on Bao-yu's heredity. The complex narrator at one time tells and comments. Their remarks represent

two opposite points of view. Jia's metaphysical justification of that type of personality provides a positive attitude towards Bao-yu. In effect, the author is putting his own opinion into the narrating agents' mouths and trying to influence his reader's opinion of his protagonist. Such a commentary passage does not connect to the other stories told in the various levels. Therefore, the commentary function is supplementary to the explanatory function and the thematic relationships. Other examples of commentary function include Bao-yu's speech on the fate of the pyrus and Skybright 晴雯 (Chpt. 77), through Nannie Zhao on the Crab's Feast (Chpt. 39), Joker 興兒 on Xi-feng (Chpt. 66), You San-jie 尤三姐 on Bao-yu (Chpt. 65), etc. The commentaries are not given through the story-teller on the first level but through characters on the fourth level to attain the effects that, first, opinions are blended with events more naturally, rendering the ideas to be "acted" rather than to be "told"; second, the privilege of vision is dispersed, thus preventing the over-loading of work on any single level of narrator.

In this chapter, we have borrowed, modified and developed the terms and ideas from Genette's study on "voice", to a possible means to comprehend the narrating technique of Hongloumeng. The main line of our discussion is put on the narrating levels of the narrative, their agents in telling, their property, their relationships and their functions. Implications of narrating situations are to be found throughout the book, but the examples we employ for the illustration of our theories are found mostly at the beginning chapters of the book because we can see in this part the most typical and intricate pattern of the narrating situations. Similarly, in the Western novels that we have mentioned there is also a display of their narrating situations at the beginning of the book. This common phenomenon shows another point of narrating: it is displayed at

the beginning of stories both as a focus of interest and as a source of various plots of the book. But after the story has been brought on the track of development, the emphasis on the narrator and his situation must give way to the narrative itself. Lubbock has made a study of this:

It seems, then, to be a principle of the story-teller's art that a personal narrator will do very well and may be extremely helpful, so long as the story is only the reflection of life beyond and outside him; but that as soon as the story begins to find its centre of gravity in his own life, as soon as the main weight of attention is claimed for the speaker rather than for the scene, then his report of himself becomes a matter which might be strengthened, and which should accordingly give way to the stronger method.²¹

To further illustrate this theory of Lubbock, we may refer to, for instance, in Madame Bovary, the visible narrators in the first chapter, i.e., the schoolboys, who practically disappear from the scene in the following chapters; and in The Portrait of a Lady, the narrator gradually fades into the background although he frequently calls our attention in the early chapters. The Chinese novel has a similar pattern with some difference in detail: the narrator of the first level, the story-teller, reminds the reader of his presence throughout the story by hinting a turn in the plot, an ending or opening of a chapter, and the inserting of some of the verses, and the like, while the narrators of the other levels, as insignificant characters in the book, make their entry and exit like the narrators acting as minor characters in the Western novels.

From the textual analyses and comparisons concerning narration, we try to sort out the structure of narration of Hongloumeng against some of the important works of the Western world. With a proper study of the structural patterns of narration in these novels, we have to challenge the views of some critics who hold that the organisation of Hongloumeng is

"loose and highly inclusive."²² Starting from a Western-oriented theory and comparing the Chinese text against the Western ones, we try to show that the organisation in this Chinese narrative, which can be explicated even in Western terms and concepts, aims to keep each narrating level intact from the others.

Notes

- ¹ Gérard Genette, Narrative Discourse, trans. Jane E. Lewin (Oxford: Basil Blackwell, 1980), pp. 7-13.
- ² Ibid., p. 213.
- ³ Ibid., p. 215.
- ⁴ Wayne C. Booth, The Rhetoric of Fiction (Chicago: University of Chicago Press, 1962), p. 151.
- ⁵ Genette, p. 245.
- ⁶ Cleanth Brooks and Robert Penn Warren, Understanding Fiction (New York: Crofts, 1943), p. 148.
- ⁷ Booth, pp. 151-3.
- ⁸ Genette, p. 246.
- ⁹ Ibid., p. 213.
- ¹⁰ Imitating Todorov's formulae on point of view. See ^GGenette, p. 188.
- ¹¹ These two lines are my translations. Otherwise, throughout this thesis, I am using David Hawkes' translations: Cao Xueqin, The Story of the Stone (Bloomington: Indiana University Press), 1979. In his translations, however, Hawkes does not include the passages from "this is the beginning of the book" to "in need of awakening," because, as he states in his introduction, pp. 20-21, he thinks that these lines are Cao Xueqin's own words. Hawkes' decision not to translate these lines shows that, as competent a reader as he is, he also neglects the discrepancy between the fictional and the historical author. We think that, in order

to preserve the complete narrative structure of the story, we must restore this passage.

¹² Cf. Wong Kam Ming 王錦明, Hung-lou-meng te shui-shu yi-shu 紅樓夢的敘述藝術 [The narrative Art of Red Chamber Dream] (Taipei: Lien-ching chu-pan shih-yeh Kung-ssu 聯經出版事業公司, 1981), pp. 19-30; and his The Narrative Art of Red Chamber Dream (Hung-lou-meng 紅樓夢) (Diss. Cornell University 1974), pp. 28-30. In these passages, Wong only discerns the narrator from the editor, but his criteria is a thematic-formal confusion. He bases his assertion on the analytical reading of the text in which the narrator implies that he is a different person from the author and the editor. In effect, the three persons are fictional characters in the narrative, the creation of the historical author. Confusing the identity of the historical and the fictional author, Wong has overlooked the boundary between historical and fictional narrating. Besides, he has made another fallacious remark on a minor point connected with the status of the author in the narrative: the "implied author" that he asserts in the narrative is impossible because the author does have voice in the narrative, but in form of a visible narrator. See my definition and division of narrator in the first and second pages of this chapter.

¹³ W. Somerset Maugham (London: Heinemann, 1944).

¹⁴ The ironical effect of these few lines is undermined by Hawkes' translation.

¹⁵ Imitating Todorov's "record" for the degrees of narrating for the Thousand and One Nights:

Scheherazada tells that ...

Jaafer tells that ...

the barber tells that his brother (and he has six brothers) tells that ...

See his The Poetics of Prose, trans. Richard Howard (Ithaca, N.Y.: Cornell University Press, 1977), p.71.

¹⁶ Cf. Brooks' "four types of focus" p. 148:

	/	INTERNAL ANALYSIS	/	EXTERNAL OBSERVATION
	/	OF EVENTS	/	OF EVENTS
<hr/>				
NARRATOR AS A	/1.	Main character tells	/2.	Minor character tells
CHARACTER IN	/	own story	/	main character's
STORY	/		/	story
<hr/>				
NARRATOR NOT A	/4.	Analystic or omniscient	/3.	Author tells story
CHARACTER IN	/	author tells story,	/	as external
STORY	/	entering thoughts	/	observer
	/	and feelings	/	

and also cf. Genette's narrator's status, p. 248:

LEVEL:	/	Extradiegetic	/	Intradiegetic
RELATIONSHIP:	/		/	
<hr/>				
Heterodiegetic	/	Homer	/	Scheherazade C.
<hr/>				
Homodiegetic	/	Gil Blas Marcel	/	Ulysses

17 Genette, pp. 232-34.

18 Ibid., p. 232.

19 Genette, p. 233.

20 The significance of Zhen Bao-yu's existence in the narrative

has long been observed by Chinese scholars. For example, in "Huhuatsuren chungping" 护花主人总评, there is a passage discussing the notion of "truth" as opposing to "falsehood" in the narrative:

The key words in the book The Story of the Stone are "truth" and "falsehood." The reader should know that "truth" is "falsehood" and "falsehood" is "truth". There is "falsehood" in "truth" in "falsehood." Truth is not true; nor falsehood false. With this concept in mind, we know whether Zhen bao-yu and Jia Bao-yu are two persons or one.

〈石頭記〉一書，全部最要關鍵，是
 “真”“假”二字。讀者須知“真”即是
 “假”，“假”即是“真”，“真”中有“假”，
 “假”中有“真”；真不是真，假不
 是假。明此數意，則甄寶玉、賈寶
 玉，是一是二，便心目了然。

Translation is mine. See Zhongguo lidsai xiaoshuo xuba xuanzhu 中國

歷代小說序跋選註 [Selected Prefaces from Chinese
 Narrative], eds. Zeng Zuyin 曾祖蔭 et al., (Wuhan: Changjiang wenyi
 長江文藝, 1982), p. 79.

21 The Craft of Fiction, pp. 144-45.

22 Jeane S.P. Knoerle, The Dream of the Red Chamber: A Critical
 Study (Bloomington: Indiana University Press, 1972), p. 53. Sister Mary,
 one of the earliest critics saying that the book is incoherent and

inconsistent in structure. According to her, the only means of coherence is a thematic one: "Coherence is achieved through the narrative device ... [that] the book is supposedly a record of the visit of an immortal to the Red Dust, witnessed and written down by a "mangy" Buddhist monk and a lame Taoist priest." (p. 54) We cannot say, after our crude analysis here, that Sister Mary or her followers really comprehend the writing principles of Hongloumeng.

Chapter III: Description

In a text book introducing beginners to the concepts of literature, Laurence Perrine talks about the presentation of the physical appearances of characters.

An author may present his characters either directly or indirectly. In DIRECT PRESENTATION, he tells us straight out, by exposition or analysis, what a character is like. In INDIRECT PRESENTATION, the author shows us the character in action; we infer what he is like from what he thinks or says or does.¹

In this chapter, we are going to discuss the mode of direct presentation of characters. We attempt to look into the ways in which the mode of direct presentation of physical appearances in some descriptive passages from Hongloumeng and the Western novels we discuss in this thesis. There are three parts in this chapter: the first part, the properties of individual descriptive passages; the second, the relationship between descriptive passages; and, the third, the relationship between the descriptive passages and the non-descriptive ones.

Employing the literary critical terms from the Western world, we have no intention to exert the Western concepts on Chinese literature; we only want to make comparative study between Chinese and Western narratives more easily comprehensible.

As for the properties of a descriptive passage, we conduct our discussion in three aspects: first, extensiveness, i.e., how much facial or bodily features are depicted; second, intensiveness, e.g., how close these features are observed; and, third, perspective, what are the observer's physical distance and angle to the observed. In the following several pages, we can see that Hongloumeng and the Western novels manifest not only different principles in these three aspects, but also different relationships between the three. Generally speaking, extensiveness and intensiveness tend to complement each other: if a description is extensive in scope, it will be low in intensiveness; and vice versa. However, the position of perspective in regard to the other two aspects varies between the Chinese and the Western novels. To the Chinese, the three is unified and dominated by perspective, whereas to the West, extensiveness and intensiveness is not dictated by the possibilities and limitations of the observer.

Let us start with the comparison between two descriptive passages: one about Emma in Madame Bovary and the other one about Xi-feng in Hongloumeng:

Round her neck was a white turn-down collar. Her hair, so smooth that its two black braids seemed each a single piece, was parted in the middle with a fine line that dipped slightly with the curve of her head, and was swept together in a thick bun at the back, leaving the tips of her ears just visible; at the temples was a wavy effect that the country doctor had never seen in his life before. Her cheeks were like rosy apples; and she carried a pair of tortoise-shell eye-glasses attached, in masculine fashion, to two buttonholes of her bodice. (p. 29)²

Son cou, sortait d'un col blanc, rabattu. Ses cheveux, dont les deux bandeaux noirs semblaient chacun d'un seul morceau, tant ils étaient lisses, étaient séparés sur le milieu de la tête par une raie fine, qui s'enfonçait légèrement selon de l'oreille, ils allaient se confondre par derrière en un chignon abondant, avec un mouvement ondulé vers les tempes, que le médecin de campagne remarqua la pour la première fois de sa vie. Ses pommettes étaient roses. Elle portait, comme un homme, passées entre deux boutons de son corsage, un lorgnon d'écaille.³

She was dressed quite differently from the others present, gleaming like the fairy princess with sparking jewels and gay embroideries.

Her chignon was enclosed in a circlet of goldfiligree and clustered pearls. It was fastened with a pin embellished with flying phoenixes, from whose beaks pearls were suspended on tiny chains.

Her necklet was of red gold in the form of a coiling dragon.

Her dress had a fitted bodice and was made of dark red silk damask with a pattern of flowers and butterflies in raised gold thread.

Her jacket was lined with ermine. It was of a slate-blue stuff with woven insets in coloured silks.

Her under-skirt was of a turquoise-coloured imported silk crepe embroidered with flowers.

She had, moreover,

eyes like a painted phoenix,
eyebrows like willow-leaves,
a slender form,
seductive grace;
the ever-smiling summer face
of hidden thunders shows no trace;
the ever-bubbling laughter started
almost before the lips were parted. (p. 91)

這個人打扮的姑娘們不同：彩綉輝煌，恍若神妃仙子。頭上戴着金絲八寶攢珠髻，簪着朝陽玉鳳掛珠釵；項上戴着赤金盤螭纓絡圈，身上穿着縷金百蝶穿花大紅雲緞窄袖襖，外罩五彩刻絲石青銀鼠褂；下着翡翠撒花洋綢裙。一雙丹鳳三角眼，兩彎柳葉掉梢眉。身量苗條，體格風騷。粉面含春威不露，丹唇未啟笑先聞。(二九)

In the former passage, Flaubert selects the collar, the hair, the glasses, and the bodice. In the latter, Cao covers every part of the clothing, the facial features, the carriage and the mood. Xi-feng's passage carries a wider scope than Emma's. Therefore, the latter passage is more extensive than the former. The resultant effect of Cao's passage

is a complete picture of the character; whereas Flaubert's heroine is only a bust portrait. As we will discuss later, while Emma's descriptive passage leaves much space for development in later passages, the extensiveness of Xi-feng's description in this passage allows little chance of other passages continuing the description. That accounts for the reason that most other narrative works antecedent to Honglouloumeng usually give only one passage, in fact, only several lines to the physical description of one character, e.g., Zhen Fei 張飛 in Sanquo yanyi 三國演義, the major heroes in Shuifuchuan 水滸傳. The descriptive part of Honglouloumeng is distinguished from them by Cao's capability to extend the description to more than one single piece of presentation. Further discussions of this will be conducted later.

"The more narrowed down or limited the paragraph is, the more it must go into detail;"⁴ It is self-evident that extensiveness is closely associated with intensiveness. The Chinese passage includes the major features of a character, but the description for each feature is limited to a line, or a phrase. Contrarily, the French paragraph places different weight upon the various features depicted. For instance, while the description on Xi-feng's hair is as short and brief as her other features, the description on Emma's hair is elaborated upon - its colour, texture, shape, and movement - much more than the description of other features. Every description in Honglouloumeng is equally complete but brief, whereas each description in Madame Bovary is partial with selected details.

Furthermore, the detail in Flaubert's description carries thematic significance according to many critics.⁵ The details of a character's physical appearance are symbols of the character's personality and destiny. The partiality in depiction and specified details, therefore, serve these purposes. In the Chinese work, however, the personality and

destiny is shown rather in the suggestiveness of the conventional image than in details. We will discuss the idea of suggestiveness and conventional quality of description in a later part of this chapter.

After the questions of selecting the scope and the elaborating of detail, the next point is the arrangement of the scope and detail. The arrangement in the French paragraph quoted above is conducted through a physical point of view in a logical way. The physical view-point which is oriented from a character present in the story includes the physical distance, the angle of perception, and the visibility degree according to the light and the surroundings, the viewer is allowed in the fictional situation. The following is another passage, in Chapter 5, demonstrating the detailed observation of one of the heroine's physical features: the eyes. The perspective is her husband's point of view:

In bed in the morning, their heads side by side on the pillow, he would watch the sunlight glinting on the down of her fair cheeks, half-hidden by the scalloped ribbons of her nightcap. Seen so close, her eyes appeared enlarged, especially when she blinked them open several times in succession on waking. Black in the shadow, and a rich blue in broad daylight, they seemed to hold successive layers of colour, darkest at the depths and growing brighter and brighter towards the surface. His own eyes would lose themselves in those depths. he saw himself reflected there in miniature, down to the shoulder, with his silk handkerchief over his head and his nightshirt open at the neck. (p. 47)

Au lit, le matin, et côte à côte sur l'oreiller, il regardait la lumière du soleil passer parmi le duvet de ses joues blondes, que couvraient à demi les pattes escalopées de son bonnet. Vue de si près, ses yeux lui paraissaient agrandis, surtout quand elle ouvrait plusieurs fois de suite ses paupières en s'éveillant; noirs à l'ombre et bleu foncé au jour, ils semblaient contenir des couches successives de couleurs, les plus sombres au fond, devenant de plus en plus claires vers la surface de l'iris. Son œil, à lui, se perdait dans ces profondeurs, et il en voyait en petit jusqu'aux épaules, avec le foulard qui le coiffait et le haut de sa chemise entrouvert.

The description is strictly controlled by the physical view-point of the

fictional observer. Charles looks at Emma's eyes at a close distance, with his eyes on the same level as hers, and in the morning light penetrating through the window at the back. The seeming change in the size of her eyes, the movement of the wakening eyelids, the variation of colours and shades in different light, are rational and logical to the fictional viewer's visual experience. Moreover, the observer's reflection in the pupils of the observed further reminds the reader of the spatial relationship between the observed subject and the observing point of view. Another instance which can be employed to explain this representation of view-point can be seen in the description of Emma whom Charles watches over the table. The object of description moves from the hair to the front part of the bodice - the movement of the description is guided and limited by the perspective.

However, not all the descriptions in the Western novels are partial. In some narrative works, especially the short stories, a descriptive passage gives a complete picture of a character. But the descriptive is always conducted through a persistent agent of point of view. In *Heart of Darkness*, for example, the description about the Russian boy is a complete portrait, from Marlow's perspective. We can see how the operation of the moving perspective effects the description:

He looks like a harlequin. His clothes had been made of some stuff that was brown holland probably, but it was covered with patches all over, with bright patches, blue, red, and yellow - patches on the back, patches on the front, patches on elbows, on knees; coloured binding round his jacket, scarlet edging at the bottom of his trousers; and the sunshine made him look extremely gay and wonderfully neat withal, because you could see how beautifully all this patching had been done. A beardless, boyish face, very fair, no features to speak of, nose peeling, little blue eyes, smiles and frowns chasing each other over that open countenances like sunshine and shadow on a wind-swept plain. (p. 53)⁷

At first sight, this passage resembles one of the descriptive passages in Honglouloumeng in the way that covers the complete physical appearance of the narrated figure from the clothes to the facial features. But "Heart of Darkness" is a short story and the Russian is a minor character, while Honglouloumeng is a much larger volume and Xi-feng an important character. It is for economic's sake that the portrayal is made in one paragraph in Conrad's case, but not in Cao's. Moreover, the description of the Russian contains an interest in the movement of the observer who moves slowly towards the shore in a boat. When Marlow catches the first glimpse of the figure, he can only see the clothing, its colour and texture. As the boat drifts nearer, he can see the patches on the different parts of the body. Coming even closer, he can tell the colour of the binding and the bottom of his trousers. At last, the viewer comes so close to the character described that he can see the face. According to this movement of perspective, the materials are arranged in layered form: like a harlequin - brown clothing with patches all over - patches on the back, on the front, etc., - binding round the jacket, edging at the bottom of the trousers - a boyish face - facial features - facial expressions. The extensiveness of description about the Russian is similar to the major characters in Honglouloumeng, but the description in the English novels can be explained and understood by perspective; whereas that in the Chinese narrative is not explained or coordinated with the perspective.

In effect, the description in Honglouloumeng is presented in a fixed mode, independent from perspective or any factors in the story. Usually it is a panoramic view: the camera assumes a constant movement moving from the head to toe, then a close-up to the face. The physical presence of viewer in the fictional space is insignificant. Apart from the physical distance, the Western descriptive passages also manifest the

observer's understanding towards the observed. For example, Marlow describes the Russian in the same way one understands a new acquaintance at first sight: a joyous boy - very different from what he finds him to be later. The rule of perspective helps to build up the ironical effect. On the other hand, comparing this passage to the one about Xi-feng, we discover that the image of the viewer presented in Chapter 3 of Hongloumeng does not match with the descriptive performance: concerning the duration, Dai-yu should not have enough time to make such a lengthy study; according to the social decorum, the well-educated girl would not stare at a newly-encountered aunt from the hair to the under-skirt; moreover, at such a tender age, however intelligent she may be, she can hardly possess an insight like: "the ever-smiling summer face/ of hidden thunders showed no trace;/ the ever-bubbling laughter started/ almost before the lips were parted." The information given by the descriptive passage is much more than both the physical and the psychological perspectives would allow. Perhaps we can comprehend better the independent quality of the descriptive passages in Hongloumeng when we also see the relationship between one descriptive passage with another or that between the descriptive passages and the non-descriptive passage. Before proceeding to the two relationships, however, we may summarize the three points that we have concluded so far from the primary analysis on the Chinese descriptive passages: first, the information is broad and general; second, the details are scarce; and the third, the observer's point of view is not a dominating factor in description.

While the intensiveness and extensiveness of the Chinese description do not correspond to the physical existence of the viewer, the Western one observes the physical limitations in deciding the scope and detail. In the former, the handling of scope and detail is independent from the

physical view-point; whereas in the latter, the relationship between the three is that: extensiveness and intensiveness are unified and dominated by perspective. This phenomenon in Western description can be explained by Western critical theory. Percy Lubbock, for instance, has expressed his view about information and perspective in narrative:

He [Turgenev] will watch a character, let us say, cross a field and enter a wood and sit down under a tree; good, it is an opportunity for gaining a first impression of the man or woman, it is a little scene, and Turgenev's touch is quick and light. But then with perfect candour he will show his hand; he will draw the reader aside and pour into his ear a flow of information that openly comes straight from Turgenev himself, in good pictorial form, no doubt, but information which will never have its due weight with the reader, because it reposes upon nothing that he can test for himself. Who and what is this communicative participator in the business, this vocal author? He does not belong to the book, and his voice has not that compelling tone and tune of its own which makes a reader enjoy hearing it for its own sake.... He had not taken to heart the full importance of dramatizing the point of view.⁸

In this passage, Turgenev is accused of not observing the proper way of communication. According to Lubbock, the "vocal author" should be replaced by the dramatizing of the point of view. By using the counter-example, we can see that it is the practice of Western description that the information of the observed should be provided according to the perspective of the observer.

The relationship between perspective and extensiveness and intensiveness is illustrated explicitly by Claudio Guillen. In the essay "On the Concept and Metaphor of Perspective," he has given six principal assumptions:

1. Painting is a mimetic fiction concerned with visual appearances.
2. The Central projection and unified space of the painting are absolutely dependent on the fiction of the single beholder, i.e., on a unifying "point of view."
3. The point of view is attached to both a single and an immobile eye.
4. Objects are presented as having the same sizes and positions in relation to one another as they actually do when viewed by the single eye. Perspectives are relational.
5. These structures, or the connection between them as seen and their representation on the surface of the canvas, can be measured and are amenable to geometrical thinking. It was of course an aesthetic principle of the Italian Renaissance that beauty is a harmony of the parts with respect to the whole, and a mathematically correct system of relationship.
6. The most important relational structure is distance, and things are seen in depth with regard to the point of view, that is to say, as more or less remote from the spectator.⁸

The unifying function of point of view in visual art as well as in literature is demonstrated clearly and effectively by these well-defined principles. The technique in a piece of descriptive writing is unified by the point of view. Macauley and Lanning express a similar idea in their

Technique in Fiction:

The reader should not feel that he has been told more about a character than an intelligent observer within the fiction would be capable of finding out.¹⁰

Evidently, the descriptive passages in Hongloumeng demonstrate another concept about the role of the observer. Contrary to the Western theories discussed above, Cao employs the method of the "vocal author." Moreover, all the information is provided in a complete lot in the first appearance. If Macauley and Lanning's statement is to be rewritten to suit the Chinese practice, it would be: when the reader encounters a

character, the presentation of the character draws his attention, then the presenter is left aside until the presentation is over.

The esthetic effect of the mode of presentation of physical appearance of characters in Chinese narrative can perhaps be better comprehended by studying a Chinese dramatic feature, liangxiang 亮相, or making one's first appearance on stage. It is a performing technique in Chinese drama when a major character is introduced or when an important event is going to take place. We borrow the dramatic term to explain Chinese description because both of them share similar characteristics. The first characteristic is that the image presented is a complete and general portrait with typical traits, but lacking detail. The second characteristic is the character's direct appeal to the reader or the audience. The communication between the character presented and the reader/audience does not have to pass through the presenting character. His existence on stage at that moment is not necessitated by any factor other than for his own sake. Third, the spatial and temporal plane of the liangxiang is incoordinative to that of the rest of the story. The former two have been discussed before, and the last one will be discussed later.

Apart from the dramatic tradition, Chinese describing also has a close relationship with the poetic tradition. We must start from this poetic tradition to comprehend the conventional images and well-known symbols used in the presentation of the characters in Hongloumeng. For example:

a face like the moon of Mid-Autumn,
a complexion like flowers at dawn,
a hairline straight as a knife-cut,
eyebrows that have been painted by an artist's brush,
a shapely nose, and
eyes clear as limpid pools:(pp. 100-1)

面若中秋之月，色如春曉之花，
鬢若刀裁，眉如墨畫；
鼻如懸胆，睛若秋波。(三六)

eyes like a painted phoenix,
eyebrows like willow-leaves; (p. 91)

一雙丹鳳三角眼，兩彎柳葉掉梢眉。
(二九)

with cheeks as white and firm as a fresh lychee, and,
a nose as white and shiny as soap made from the whitest
goose-fat. (p. 89)

腮凝新荔，鼻膩鵝脂。(二八)

Presenting in the traditional metaphoric mode, these lines inherit the characteristic of brevity and suggestiveness of the poetic tradition. Through the conventional images and well-known symbols, the writer is calling up in the reader's mind a type-character rather than building up a particular personality. Instead of engaging himself with the detail, Cao appeals to the reader's concept of the type from his reading experience. Consequently, the description is not represented by reporting the observation, but by expressing the impressions reflected and arranged after the observation. The image, since conventional, can be rendered in a simple way but attains a wholesome effect. By using conventional images, the physical point of view is even less important in conducting the how and the what of "seeing".

The poetic influence on description is not confined to metaphoric mode of presentation, but also to the style of discursive writings like:

rather tall, with sloping shoulders and a slender waist. She had an oval face under whose well-formed brows large expressive eyes radiated glances that sparkled with animation. (p. 89)¹¹

削肩細腰，長挑身材，鴨蛋臉兒，
俊眼修眉，顧盼神飛。(二八)

His glance was soulful and from his lips laughter and speech were hard to tell. (p. 101)

轉盼多情，語言若言。(三六)

... freshness and liveliness in feature, in delicacy of expression, handsomeness of figure ... (p. 177)

眉清目秀，粉面朱唇，身材俊俏。(八九)

Far from being original, they resort to the brief but suggestive image. The reader is invited to complete the portrait by his memory or imagination. The difference between good and bad type-portrayal is revealed in the style of language which is demonstrated, in the case of Hongloumeng, at the couplet by the end of each full-length descriptive passage:

the ever-smiling summer face
of hidden thunders showed no trace;
the ever-bubbling laughter stated
almost before the lips were parted. (p. 91)

粉面含春威不露，丹唇未啟笑先聞。
(二九)

that [eyes] even in anger seemed to smile, and, as they glared, beamed tenderness the while. (p. 101)

雖怒時而似笑，即瞋視而有情。(三六)

a world of charm upon that brow was heaped.
a world of feeling from those dark eyes peeped. (p. 101)

天然一段風韻，全在眉梢，
平生萬種情思，悉堆眼角。(三六)

She had more chambers in her heart than the martyred Bi Gan;
And suffered a tithe more pain in it than the beautiful Xi Shi. (p. 101)

心較比干多一竅，病如西子勝三分。(三七)

to some her studied taciturnity might seem to savour of duplicity:
but she herself saw in conformity the means of guarding her simplicity. (p. 188)

寡言罕語，人謂裝愚，
安分隨時，自云守拙。(九四)

We have a few points to note from these lines. First, they exceed the limitations of physical point of view; for such effective remarks can neither be made at first sight nor from observation of the appearance only. This is the point we have made sometime earlier when we say that Dai-yu is not the true view-point responsible for the description. Second, these lines constitute the climax to their respective descriptive passage. While the Western writers elaborate particular details to emphasis the describing, the Chinese ones make use of their beautifully

written verses. While the sole attention of the Western description is in the subject described, the Chinese description demands more attention to the very means of description itself. The examples we have used are mainly verses; but the brief and suggestive style of writing also prevails in the colloquial mode of language. In a sentence like: "Her lustrous black hair was done up in a single bun," (p. 96) 挽着黑漆油光的髻兒(三十), the writing style here is - consistent with the others quoted before - brief and suggestive.

Finishing by an impressionistic touch, the descriptive passages in Honglouloumeng are heavily favoured by conceptual and reflective qualifites. As a result, the delineation of the physical features serves for reflective and conceptual conclusions. The effect of the visual experience is even further played down. For example, compared with Emma's portrait which is vivid with every precision and exactitude, the Chinese characters are conceptualized and blurred. Instead of the "look" achieved by the Western describing, the "air" is conveyed by the Chinese. As readers, we witness the features coming into shape, then fading out into the background, and the abstract form emerges up to the fore.

After studying the qualities of descriptive passages, we pass on to the relationship between one descriptive passage and another. There are two typical patterns of relationships between two or more passages: parallel or successive. Honglouloumeng belongs to the former, and the Western ones to the latter.

The parallel structure of Chinese description is seen in the repetitive and symmetrical pattern of writing. While the number of passages of the Western description corresponds to the importance of the character, the Chinese has two at most because of the practice of this repetitive and symmetrical pattern. To remedy this, the description will

be continued in other forms of writing, like poems, songs, and the like.

Two descriptive passages about Bao-yu can illustrate the point:

the young gentlemen ... had a small jewel-encrusted gold coronet on the top of his head and a golden headband low down over his brow in the form of two dragons playing with a large pearl. He was wearing a narrow-sleeved, full-skirted robe of dark red material with a pattern of flowers and butterflies in two shades of gold. it was confined at the waist with a court girdle of coloured silks braided at regular intervals into elaborate clusters of knockwork and terminating in long tassels. Over the upper part of his robe he wore a jacket of slate-blue Japanese silk damask with a raised pattern of eight large medallions on the front and with tasselled borders. On his feet he had half-length dress boots of black satin with thick white soles.

As to his person, he had:

a face like the moon of Mid-Autumn,
a complexion like flowers at dawn,
a hairline straight as a knife-cut,
eyebrows that might have been painted by an artist's brush,
a shapely nose, and
eyes clear as limpid pools,
that even in anger seemed to smile,
and, as they glared, beamed tenderness the while. (pp. 100-1)

頭上戴着束髮嵌寶紫金冠，齊眉勒着
二龍戲珠金抹額；一件二色金百蝶
穿花大紅箭袖，束着五彩攢花結長
穗宮綵，外罩石青起花八團倭緞
排穗褂；登着青緞粉底小朝靴。
面若中秋之月，色如春曉之花，鬢若
刀裁，眉如墨畫，鼻如懸胆，睛若
秋波。雖怒時而似笑，即瞋視而
有情。(三六)

... his side hair was dressed in a number of small braids plaited with red silk, which were drawn round to join the long hair at the back in a single large queue of glistening jet black,

fastened at intervals from the nape downwards with four enormous pearls and ending in a jewelled gold clasp. He had changed his robe and jacket for a rather more worn-looking rose-coloured gown, sprigged with flowers. He wore the gold torque and his jade as before, and she observed that the collection of objects round his neck had been further augmented by a padlock-shaped amulet and a lucky charm. A pair of ivy-coloured embroidered silk trousers were partially visible beneath his gown, thrust into black and white socks trimmed with brocade. In place of the formal boots he was wearing thick-soled crimson slippers. She was even more struck than before by his fresh complexion. The cheeks might have been brushed with powder and the lips touched with rouge, so bright was their natural colour.

His Glance was soulful,
yet from his lips the laughter often leaped;
a world of charm upon that brow was heaped;
a world of feeling from those dark eyes
peeped. (p. 101)

頭上周圍一轉的短髮，都結成小辮，紅絲結束，共攢至頂中胎髮，總編一根大辮，黑亮如漆，從頂至梢，一串四顆大珠，用金八寶瑩腳。身上穿着銀紅撒花半舊大襖，仍舊帶着項圈，寶玉，寄名鎖，護身符等物；下面半露松綠撒花綾褲，錦邊彈墨底大紅鞋。越顯得面如傅粉，唇若施脂，轉盼多情，語言若笑。天然一段風韻，全在眉梢，平生萬種情思，悉堆眼角。(三六)

The two passages share an identical structure concerning the content, the way of presentation, the point of view, etc. It is not the function of the second passage to expand or to modify the first; in fact, if the two are misplaced, there would not be much difference. Again, employing the

liangxiang notion, we can see the character appear twice on stage in different sets of clothing, but otherwise the length of time, the distance from the audience are the same. One liangxiang is parallel to another, not anteceding or succeeding.

Here is another example: Xi-feng has her second liangxiang in Chapter 6:

Wang Xi-feng had on a little cap of red sable, which she wore about the house for warmth, fastened on with a pearl-studded bandeau. She was dressed in a spriged peach-pink gown, with an ermine-lined skirt of dark-red foreign crêpe underneath it, and a cloak of slate-blue silk with woven coloured insets and lining of grey squirrel around her shoulders. Her face was exquisitely made-up. She was sitting on the edge of the kang, her back straight as a ramrod ... (pp. 159 - 60)

那鳳姐家常帶着紫貂昭君套，圍着
那攢珠勒子，穿着桃紅灑花襖，
石青刻絲灰鼠披風，大紅洋緞
銀鼠皮裙，粉光脂艷，端端正正坐
在那兒。(七五)

Comparing this with the former passage, we can see that there is no effort made for any kind of elaboration has been made. The description in Honglouloumeng is repetitive and symmetrical.

On the other hand, the descriptive passages in the Western narratives are of a successive and developmental connection. The process of the formation of a character is important to the Western descriptive passages. The following series of descriptions is taken from Madame Bovary. The name of our prima donna was mentioned the first time in the following sentence:

Charles selected one [of the laths], cut it into sections and smoothed it down with a piece of broken glass, while the maidsevant tore up some sheets for bandages and Mademoiselle Emma tried to sew some pads. (p. 28)

Charles en choisit une [des lattes], la coupa en morceaux et la polit avec un éclat de vitre, tandis que la servante déchirait des draps pour faire des bandes, et que Mlle Emma tachait à coudre des cousinets.

Mlle Emma appears as an identifiable figure in this sentence. But this is narration, not description. Moreover, it is not the first appearance of Emma in the story. She is first introduced when Charles sets foot in Ronault's house.

A young woman, clad in a blue merino dress with three flounces, appeared in the doorway to welcome Monsieur Bovary, and asked him into the kitchen. (p. 27)

Une jeune femme, en robe de mérino bleu garnie de trois volants, vint sur le seuil de la maison pour recevoir M. Bovary, qu'elle fit entrer dans la cuisine, où flambait un grand feu.

We have good reasons to believe that this young woman whose position as a doorkeeper holding the key to the complication of the story cannot be anybody other than Emma herself. The staging of the character is a gradual process of revelation: first, we see a blue merino dress with three flounces without recognising the identity of the person in it; in a sentence a few paragraphs later, we are given the name. Moreover, we are held back from the direct confrontation of the physical appearance of the female protagonist until she is mentioned the third time, in a descriptive passage of sufficient length:

Charles was astonished at the whiteness of her nails. They were shiny and tapering, scrubbed cleaner than Dieppe ivory, and cut almond-shape. Yet her hands were not beautiful, not

pale enough perhaps, and somewhat hard at the knuckles; too long, as well, with no soft, curving contours. Her beauty was in her eyes - brown eyes, but made to look black by the dark lashes: eyes that came to meet yours openly, with a bold candour. (p. 28)

Charles fut surpris de la blancheur de ses ongles. Ils étaient brillants, fins du bout, plus nettoyés que les ivoires de Dieppe, et taillés en amande. Sa Main pourtant n'était pas belle, point assez pâle, peut-être, et un peu sèche aux phalanges; elle était trop longue aussi et sans molles inflexions de lignes sur les contours. Ce qu'elle avait de beau, c'étaient les yeux: quoiqu'ils fussent bruns, ils semblaient noirs à cause des cils, et son regard arrivait franchement à vous avec une hardiesse candide.

The extension of the description starts from the fingernails, goes on to the hand, and ends with the eyes. The three points represent three stages in the revelation of the physical appearance of the heroine. The description of the fingernails is detailed, but is common and lacks character and depth; that of the hand is more interesting for it involves some particularities. The significance of the passage lies in the last item of description: "Her beauty was in her eyes." The presentation of Emma's physical look reaches its climax at the part on the eyes. The description goes from the colour and shape - to coincide with the previous mode of description on the nails and hands - to the expressions of the eyes, the most special part of the eyes with which the description leaves off. Transitions from one item to another is not only a matter of difference in kind but also a progression in degree. The three parts of the description, however, are balanced quantitatively. The description of the physical appearance is arranged in parts and according to the degree of importance. The development of description in one paragraph also reflects the development in several paragraphs.

It takes a series of paragraphs to render the complete form of the heroine. When the description above leaves off at the eyes, it is resumed four paragraphs later. After the fingernails, hand and eyes, now we have the top part of the dress, the cheeks, the neck, and the hair to complete the bust of the portraiture. With the white collar mentioned at the beginning of the passage, we are reminded of the blue merino dress mentioned earlier, thus bringing an organic connection between this passage with the first one we have quoted just now. With these passages, we have a fully outlined and colouring painting of a young pretty woman: blue dress, white collar, white nails, not-white-enough hands, rosy cheeks, black hair, brown eyes and black lashes. In the first passage, the description is fairly elaborated. Her first appearance in a blue dress is a quick general impression; the next from the fingers to the eyes touches off the most prominent feature of the external look, i.e., the eyes, but is limited in a brief account; then the one on the colour of the eyes in morning light is able to convey the prettiness and uniqueness of the eyes. The succeeding ones in sequential order exceed the preceeding ones in intensity and quality of description. And the difference in the degree of description makes it possible for the preceeding passages to take up a feature mentioned before to substantiate and illustrate the preceeding description: the mentioning of a blue dress would seem inconsequential if not succeeded by later connections which create a blue aura around Emma; and the wonderful description on the colours of the eyes would appear abrupt and unnatural if not prepared for by the bold candour in the look. From the dress, to the finger, the eyes, the hair, then the eyes again, the female protagonist is identifiable and vivid to the reader.

From these passages, we manage to see at least two aspects in Flaubert's presentation of his Emma: first, the way that the figure is dissected into fragments to be presented part by part; second, the way that he puts these fragments into an order from general impressions to specific details. The resultant effect is that the reader has to pick up the units from various passages, combine them to form a mosaic picture of Flaubert's heroine. It is realistic to real life in the way that we tend to conglomerate several images of a person as we know a person more and more.

As we have indicated in the earlier part of this chapter, a Western descriptive passage has a narrower scope of material to present but with more details. Studying the chain of passages in a successive order, we may have a better picture of the way of presentation of characters in a Western narrative:

She was dressed in white muslin, with a hundred frills and flounces, and knots of pale-coloured ribbons. She was bareheaded; but she balanced in her hand a large parasol, with a deep border of embroidery; and she was strikingly, admirably pretty.

"How pretty they are!" thought Winterbourne ...(P. 92)¹¹

In this passage, Daisy's dress is described - but not her physical features. The impression that she is pretty is not achieved by herself but by virtue of her clothes, as the observer proclaims "how pretty they are!" (Underlines mine). Since this is the first passage describing the heroine, a general impression is presented. The adjective "pretty," emphasized by two strong adverbs "strikingly" and "admirably" is the keyword for the description, to end this passage and to prepare for the next. The second descriptive passage, which takes place two pages away

from the first, again starts from her dress, elaborates on her eyes, and finishes off with her facial features:

The young lady inspected her flounces and smoothed her ribbons again, and Winterbourne presently risked an observation upon the beauty of the view. He was ceasing to be embarrassed, for he had begun to perceive that she was not in the least embarrassed herself. There had not been the slightest alternation in her charming complexion; she was evidently neither offended nor fluttered. If she looked another way when he spoke to her, and seemed not particularly to hear him, this was simply her habit, her manner. Yet, as he talked a little more, and pointed out some of the objects of interest in the view, with which she appeared quite unacquainted, she gradually gave him more of the benefit of her glance; and then he saw that this glance was perfectly direct and unshrinking. It was not, however, what would have been called an immodest glance, for the young girl's eyes were singularly honest and fresh. They were wonderfully pretty eyes; and, indeed, Winterbourne had not seen for a long time anything prettier than his fair countrywoman's various features - her complexion, her nose, her ears, her teeth. He had a great relish for feminine beauty; he was addicted to observing and analyzing it; and as regards this young lady's face he made several observations. It was not at all insipid, but it was not exactly expressive; and though it was eminently delicate, Winterbourne mentally accused it - very forgivingly - of a want of finish. (p. 94)

This descriptive passage is interrupted by Winterbourne's reflections and judgements. The hero's presence is significant for it reminds the reader of the origin of perspective. The observer knows the heroine well enough to give the comments and explanations of the plances. Up to now, therefore, we have, for Daisy's portrait, the clothes, the manner, and, finally, the glance. Since "Daisy Miller" is a short story, the writer managers to have the particularity of the heroine's physical appearance, i.e., the glance, shown after a few passages. Some other features, however, are still needed for a complete picture. So we have, two pages later, her posture and her voice:

She was very quiet; she sat in a charming, tranquil attitude, but her lips and her eyes were constantly moving. She had a soft, slender, agreeable voice, and her tone was decidedly sociable. (p. 95)

The three passages we quoted from "Daisy Miller" is a presentation in three stages, from the general to the specific, from the common to the particular. The reader comes to know the heroine more and more; it is in accordance with the normal cognition process of real life.

In James' and Flaubert's stories, there exists between the passages not only a dispersion of physical features but also a progress in the detail of the features. Flaubert displays the special qualities of Emma's eyes in different passages from the general impression: "Her beauty is in her eyes" to the close inspection in which "He saw himself reflected there in miniature." The same trend of development can be seen in "Daisy Miller", in which James builds up the image from Winterbourne's impressionistic remarks to the detailed analysis of the glance. The difference between the two is that while Flaubert employs the physical delineation of the eyes, James makes use of psychological analysis for an explanation of the glance. But the common point among the two is that the relationship between the descriptive passages is developmental.

On the contrary, as we noted before, the relationship between the descriptive passages in Hongloumeng is repetitive and symmetrical. One of the reasons is that, as we have mentioned before, the extensiveness of description in Hongloumeng deprives the possibilities of further development. Another reason is that the features are described generally in cliches, therefore there is no distinction from one to another. Here are two lines from the two passages about Bao-yu showing how conventional expressions repeat the general look of a feature, without expansion or development:

1st passage: a face like the moon of Mid-Autumn

面若中秋之月

2nd passage: the cheek might have been brushed with powder

面如傅粉

1st passage: eyes clear as limpid pools

睛若秋波

2nd passage: a world of feeling from those dark eyes peeped

轉盼多情

Compared with Cao, Flaubert mentions a feature of minor importance only once, e.g., the fingers appear only in one paragraph; but a feature of major importance is expanded and elaborated when mentioned the second time, e.g., the eyes appear in different lights in the various paragraphs. That is to say, if Flaubert is given the above quoted lines, he would either delete the short descriptions in the second paragraph or provide greater detail to the face or eyes, the colour, the shape, the texture and the movement. The relationship between descriptive paragraphs in Hongloumeng is, therefore, non-successive, non-developmental, but parallel and repetitious.

We must point out that in Madame Bovary, however, not all the descriptive passages are successive and developmental. In one, for instance, in Part II Chapter 7, when Emma helps to pick up the basin, and

to prepare the sugar water, the description is a general impression of Emma's appearance: it is repetitious to the former ones rather than developmental. The significance of the paragraph lies in the point of view, which belongs to Rudolph Boulanger in his first encounter with Emma. The passage shows as much Emma's appearance as Rudolph's psychological activities. Therefore, the passage does not repeat the previous ones, but works at the thematic significance.

While a major descriptive passage on Emma is anticipated or supported by the mentioning of the dress and the name; the descriptive passage about Xi-feng is also supported by some other sentences, but in a different way. The passage on Xi-feng, for example, is preceded by a descriptive passage on Patience 平兜:

Patience, who was standing by the edge of the Kang, made a rapid assessment of Granddie Liu and judged it sufficient to greet her with a civil "how-do-you-do" and an invitation to be seated. Grannie Liu looked at the silks and satins in which Patience was dressed, the gold and silver ornaments in her hair, her beauty of feature. (p. 158)

平兜站在炕沿邊，打量了劉老老
兩眼，只得問個好，讓了坐。
劉老老見平兜遍身綾羅，插金
戴銀，花容月貌。(七四)

Patience is a miniature of Xi-feng. We can see how "the silks and satins" is a simplified version of Xi-feng's splendid clothings:

Her dress had a fitted bodice and was made of dark red silk damask with a pattern of flowers and butterflies in raised gold thread.
Her jacket was lined with ermine. It was of a slate-blue stuff

with wave insets in coloured imported silk crepe embroidered with flowers.(p. 91)

and

... a little cap of red sable, which she wore about the house for warmth, fastened on with a pearl-studded bandeau. She was dressed in a sprigged peach-pink gown, with an ermine-lined skirt of dark-red foreign crepe underneath it, and a cloak of slate-blue silk with woven coloured insets and lining of grey squirrel around her shoulders.(pp. 159 - 60)

And see also how Patience's "gold and silver ornaments in her hair" was expanded in Xi-feng's hair dressings:

Her chignon was enclosed in a circlet of gold filigree and clustered pearls. It was fastened with a pin embellished with flying phoenixes, from whose beaks pearls were suspended on tiny chains.(p. 91)

And not to mention that Patience's "beauty of feature" is a simplified version of Xi-feng's pretty features:

eyes like a painted phoenix,
eyebrows like willow-leaves,
a slender form,
seductive grace;(p. 91)

By juxtaposition of the simple description on Patience and the elaborated description on Xi-feng, we hope to show that there is also successiveness in the description in Hongloumeng, best occurs in the relationship between the descriptions about different characters rather than between descriptive passages of one character. Therefore, we may explain, in a way, the difference between the Chinese and Western description in the concept of time and space.

As a Western descriptive passage develops the idea of the preceeding and indicates a direction for the following, the predominant feature of the relationship between the passages is time sequence. For the Chinese passages, on the other hand, the main difference between the passages is the setting, or the situation in which the character is placed; their relationship lies in space. The notion of time opposed to space is postualated by Edwin Muir in The Structure of the Novel.¹³ Muir's theory is designed for the distinction between dramatic novel and character novel. But this theory is also applicable to description. The dramatic novel is similar to the description in the Western novels; and the character novel resembles the description in Honglouweng:

the imaginative world of the dramatic novel is in Time, the imaginative would of the character novel in Space. In the one, this roughly is the arguement, Space is more or less given, and the action is built up in time; in the other, Time is assumed, and the action is a static pattern, continuously redistributed and reshuffled, in Space.¹⁴

If we want our arguement to be conducted in a same way, it would be like this: the presentation of the Chinese character tends to be mainly in time, the presentation of the Western character tends to be mainly in space. In the one, space is more or less given, and the relation between passages are built up in time; in the other, time is assumed, and the relation is a static pattern, continuously redistributed and reshuffled, in space. But the distinction between time and space is not absolute, as Muir points out: "it is all a question of the predominating element."¹⁵ We will not go into detail on the relationship between space and time.¹⁶ Applying the notion to description, we can find that the West generally follows mainly the temporal movement while the Chinese is operated mainly according to the setting in space.

After examining the property of a descriptive passage in itself as well as in relation to the others, we may now proceed to the property in relation to the non-describing part of the narrative. Western narrative attempts an organic combination between descriptive and non-descriptive parts. The point of view, selection and arrangement of information are conditioned by narrated events. Emma, for instance, is presented part by part according to the necessity and probability of the events. Emma is first presented in the form of an anonymous and obscure being, when Charles arrives at the Ronaults's the first time. In the sentence:

A young woman, clad in a blue marino dress with three clounces, appeared in the doorway to welcome Monsieur Bovary, and asked him into the kitchen.(p. 28)

The unidentified figure leaves the focus of the sentence to the action of the named hero. The description phrase is toned down so that the action that Charles enters the house is the dominating event. Contrarily, the first staging of important characters in Hongloumeng is very much emphasized. Event is secondary. When Emma appears the second time, she is named; but the named is inserted into one of the pair of subordinate clauses, the main clause is still engaged with Charles and his action:

Charles selected one [of the laths], cut it into sections and smoothed it down with a piece of broken glass, while the maidservant tore up some sheets for bandages and Mademoiselle Emma tried to sew some pads.(p. 28)

Syntactically, Emma's first few appearances are subsidiary to Charles' actions. Charles has been the focus since the beginning of the story. After the indirect introduction, she is finally given a full descriptive

paragraph. But throughout the early portrayal of the heroine, the point of view is oriented from Charles.

The first descriptive passage would not be perceived and noted for its full significance and competence if not read against the background of the narrating development: the fingers draw the reader's attention because Emma was sucking the fingers which are picked in the sewing of bandages for the father who has got a fracture which Charles is sent for. The content of the descriptive passage, though void of action, is closely connected with the plot all through. The description is successive and coherent to the other parts of the narrative.

The development of the description is also influenced by the observer's relation to the observed. Charles' response is always explicit: "Charles was astonished....," "... that the country doctor has never seen in his life before," "His own eyes would lose themselves in those depths." They represent the various stages of Charles' knowledge and intimacy to Emma, from acquaintance to wife; therefore, the description from general to detail. The description paragraphs are constructed and arranged according to plot. The development of the descriptive passages is integrated and interacting with narrated events. The interdependence and interpenetrating of the two achieve the effect of unity.

While the relationship between describing and narrating in Madame Bovary is closely interrelated, Honglouloung, manifests a different mode of relationship. The describing part in the Chinese narrative is relatively more independent. As soon as a major character comes on to the stage, (s)he is posed for a complete but brief appearance. The development of the plot does not influence the length or scope of description. If in

Madame Bovary there is a unity and connection between the description and the other parts; then, for Honglouloumeng, the description has an integral property.

The relationship between the descriptive passages and the non-descriptive passages is shown in the representation of time, including duration and speed. This is the third characteristic that the Chinese description shares with deramatic art as mentioned before. The system of time represented in Madame Bovary is a unitary one. For instance, Charles' first observation of Emma is made when the bandaging takes place. The duration of time of bandaging coincides with the time needed for the observation. The connection between the description and the rest is marked immediately afterwards: "As soon as the dressing is over..."
une fois le pansement fait....(p. 28) Dressing provides the time allowance for the first piece of description. The next piece takes place when Charles and Emma are at table, facing each other eating. The event of eating provides another chance for observation. In Honglouloumeng, however, the insertion of a descriptive passage does not have to wait for a temporal gap in between events. For instance, there is no event that may provide a temporal gap for Xi-feng's appearance. The fifteen-lines panoramic description of Xi-feng is preceeded by the narrated event that: "... a beautiful young woman entered from the room ..., surrounded by a bevy of serving women and maids"(p. 11) 只見一羣媳婦丫鬟擁着一個麗人出來 ,(二九) and succeeded by: "Dai-yu immediately rose to meet them"(p. 91) 黛玉連忙起身接見 .(二九)¹⁷ There is no indication between these two lines that time is allowed for a whole description to take place. The temporal system in the description is independent of narrating. Therefore, in Chinese narrative, the representation of time is multi-system, contrasting with the uni-system in Western narrative.

The descriptive technique in Madame Bovary though very sophisticated can be explained in the basic principles of Western critical theory. Here is an excerpt from one of the text books for freshmen, "Modern description" in Developing Writing Skills:

What seem to be the standards or "principles" of modern description? First of all, most readers refuse to accept long blocks of description. They want it worked into the story naturally so that narration, exposition, description, and argumentation become intermingled and inseparable. Secondly, they want all description to be FUNCTIONAL; that is, it must contribute something to the atmosphere or mood, to the development of character, or to the main idea. They will no longer read description for its own sake. Third, readers want the description to be selective; they want the writer to include only the details which support his ideas. They expect him to avoid slowing down his story by description more than enough.¹⁸

Although this would seem an oversimplification of the highly refined techniques in the Western novels, this passage explains clearly the rhetoric principles underlying the writing of these narratives. These principles explain most of the phenomena in the Western novels we have chosen. On the contrary, Hongloumeng seems to violate every item of these principles. Among these Western principles, there is one dominant feature: unity. Opposing to this unity, the Chinese narrative works at the principles of diversity.

Although the notion of diversity is seldom discussed in Chinese poetics, it is embedded in realised esthetic experiences. A Chinese reader never looks for consistent points of view, functional descriptions, or selective details. When a Western critic accuses Chinese narrative as loosely-constructed or digression-laden, he fails to comprehend and appreciate the phenomena in the context of Chinese culture proper. A traditional Chinese reader enjoys a piece of description as he enjoys a

liangxiang in opera. He wants to see a character in full light as soon as the character comes on the stage, and expects a pause in motion, in event and in music, all but a several-seconds' static representation. In that instant, the audience rejoices at the familiar image appealing directly to him. He finds so much pleasure in the little liangxiang that his neighbouring Western audience is at a loss to share. Diversity is never a defect.

Notes

- ¹ Lawrence Perrine, Story and Structure (New York: Harcourt, Brace and World, 1966), p. 84. He further elaborates the differences and the value of the two. According to Perrine, direct presentation serves to supplement indirect presentation which dramatise the characters. (p. 85) Here, we concentrate only on the means of direct presentation in Honglouloumeng and The Portrait of a Lady, Madame Bovary, The Razor's Edge, "Daisy Miller," "Heart of Darkness," etc.
- ² Gustave Flaubert, Madame Bovary, trans. Alan Russell (Middlesex: Penguin, 1959).
- ³ Gustave Flaubert, Oeuvres Complètes (Paris: Seuil, 1964).
- ⁴ Kathleen E. Sullivan, Paragraph Practice (New York: Macmillan, 1976), p. 12.
- ⁵ Victor Brombert, "Madame Bovary: The Tragedy of Dreams," in Flaubert: A study of Themes and Techniques (Princeton: Princeton University Press, 1966), pp. 41-47.
- ⁶ Jonathan Culler, Flaubert: The Uses of Uncertainty (London: Paul Elek, 1974), p. 85.
- ⁷ Joseph Conrad, "Heart of Darkness," ed. Robert Kimbrough (New York: Norton, 1971).
- ⁸ The Craft of Fiction (New York: Viking, 1957), pp. 121-122.
- ⁹ In Comparatists at Work, ed. Stephen Nichols and Richard Vowles (Walton, Massachusetts: Blaisdell, 1968), pp. 28-90.
- ¹⁰ (New York: Harper & Row, 1964), p. 64.

¹¹ As I have stated before, throughout the thesis, I use Hawkes' translation. This passage here, however, is Hawkes' translation with corrections by Dr Y.H. Chou. The next passage is the same.

¹² "Daisy Miller," The Great Short Novels of Henry James, ed. Philip Rahv (New York: Dial Press, 1953).

¹³ (London: The Hogarth Press, 1967), pp. 62-87.

¹⁴ Ibid., p. 63.

¹⁵ Ibid., p. 64.

¹⁶ This issue is taken up by some literary critics and theorists.

E.G. Thomas W.J. Mitchell, "Spatial Form in Literature: Toward a General Theory", in The Language of Images, ed. Thomas W.J. Michell (Chicago: University of Chicago Press, 1980) pp. 221-300. He has made a lucid and intense study on the concept of temporality and spatiality as well as the relationship between them. Other works on the subject include Rudolf Arnheim's "Space as an Image of Time", in Images of Romanticism, ed. Karl Kroeber and William Walling (New Haven: Yale University Press, 1978), pp. 1-12; and Jeffry Smitten, Space and Spatial Form in Narrative (Texas: Texas Technical University Press, 1980).

¹⁷ This line of translation is mine, because David Hawkes deletes this line from the text in his translation.

¹⁸ William W. West (New Jersey: Englewood Cliffs, 1966), p. 68.

Chapter IV: Verse Sections

The presence of verse writing is one of the formal characteristics of Chinese narrative. The role of verse in Honglouloumeng, however, has never been studied systematically. Francis K.H. So has made a study of the verse sections in Xiyiuchi 西遊記, which, according to him, serves to dispel the monotony in style, to help bring out an outstanding impression and picture of the location where some happening will eventually occur, and to mark the pompous occasion when immortal peaches and gifts are presented to Tathagata.¹ While the last point is exclusively applied to Xiyiuchi, the other two can be applicable to Honglouloumeng as well.²

In our study in this chapter, we find that the verse sections of Honglouloumeng serve three major functions: first, to visualize the personal qualities of characters into simple images; second, similar to one of So's points about Xiyiuchi, to foretell the future of events or, in our case, also the fate of characters; third, to condense and concretize life into scenes. There are no Western examples for comparison because verse sections do not exist in Western realistic narrative. Unlike So, we will not take an English romance for comparison because of the generic differences.³ The functions enhanced by verse sections in Honglouloumeng are achieved in other ways in the Western realistic novels.

The first function is to show the characters' personalities in visual images. There are four subdivisions under this function: first, one moment and one image are pictorialized in verse to supplement the information delineated by prose writings; second, the aspirations and needs hardly conveyed by prose writings are revealed in the verse sections; third, the characters or events are evaluated and judged in the

verse sections, and; fourth, verse concludes and recapitulates an event previously taken place.

For the first subdivision, verse presents a character's personality in a visual image. While narrative and dramatizing passages unfold a personality in a discursive way, the verse sections present it in a static and concrete image. As a matter of fact, the verse sections can also be discursive; but in this subdivision, we mainly consider the metaphoric mode of presentation. Dai-yu's personality, for example, is represented by flowers in verse. In the "Eulogy of Flowers" 葬花詞 (Vol. 2 pp. 38-39), the subject of the poem shifts between the flowers and the person. It seems that the flowers are equivalent to the heroine. The whole piece of verse is the expansion of the metaphor that "Dai-yu is the fallen flowers." The verse sections are supplement any to the narrating passages which recount the character's actions, or the dramatizing passages which relate the character's speeches, or the descriptive passages which delineates the character's appearance. The verse sections present the character indirectly through associative images.

The presentation of a character's personality in a simple visual image in verse resembles the descriptive style discussed in the last chapter. Description presents the appearance, yet the verse sections is all embracing in scope. But we can see that a static and pictorial image in the presentation of a character in Honglouloumeng is possible.

The second subdivision is that poetry reveals the aspirations and needs which are otherwise impossible to perceive in narrative or dramatizing passages. The personality of Bao-chai, for example, has always been shown in actions or speeches as a modest lady observing closely the social decorums, pleasing everybody and having no ambitions.

We know the tranquility and simplicity in her external look from descriptive passages in, for instances, Chapters 8 and 28; we know her "good-women's senses" in the dramatizing passages in, for instances, Chapters 37 and 42. We quote these two passages so that we can contrast them with a verse section taken place later:

But what am I saying all this for? Spinning and sewing is the proper occupation for girls like us. Any time we have left over from that should be spent in reading a few pages of some improving book - not on this sort of thing. (Vol. 2 p. 203)

究竟這也算不得什麼，還是紡績
針黹是你我本能。一時閒了，倒
是把那於身心有益的書看幾
章，卻還是正經。(四五-)

So you see, in the case of us girls it would probably be better for us if we never learned to read in the first place As for girls like you and me: spinning and sewing are our proper business. What do we need to be able to read for? But since we can read, let us confine ourselves to good, improving books (Vol. 2 p. 333)

所以偕們女孩兒家不認字的倒
好。... 至於你我，只該做些針線
紡績的事纔是，偏又認得幾個
字。既認得了字，不過揀那正書
看也罷了。(五-九)

We have been told that Bao-chai is a humble, modest and self-sufficient girl in these statements. However, the verse sections give us a quite different view of this important character:

In mazy downstairs over the marble forecourt.
 Wind-whorled, into trim fluff-balls forming -
 like flattering moths or silenced bees swarming,
 Not for us a tomb in the running waters.
 Or the earth's embalming.
 The filaments whence we are formed remained unchanging,
 No matter what separates or unifies.
 Do not, earth-child, our rootlessness despise:
 When the strong wind comes, he will whirl us upward
 Into the sky. (Vol. 3 p. 213)

白玉堂前春解舞，東風捲得均勻，
 蜂圍蝶陣亂紛紛。幾曾隨逝水？
 豈必要芳塵？萬縷千絲終不改，
 任他隨聚隨分。韶華休笑本
 無根，好風憑借力，送我上青
 雲。(九-三)

Such is another dimension of the modest girl's mind. This verse section is at one time both metaphoric and discursive: metaphoric that Bao-chai is the willow catkins 柳絮, discursive that the qualities of willow catkins are optimistic and ambitious. This tzu helps us to understand more of the character; moreover, it sheds a new light on the two dialogues we quoted before: the open declaration of her humbleness and submissiveness is all but lip service. The didactic tone sounds false and vain. Therefore, the contrast of the information rendered through the verse and the non-verse sections constitutes an ironic effect. Without the verse sections, we would miss the real face of the character; without the verse sections, we would even be unaware of the ironic undertones behind the open-declarations.

For the third subdivision, the reader can find in the verse sections

the author's value judgement on the various characters. The author prevents giving commentaries on the characters in the narrating sections of the book, whether on their intelligence, beauty, temperament or manner. But he ranks the girls by using verses, first by the verses they write, then by the discussions and remarks that the other characters make.

The author's intention to rank Dai-yu and Bao-chai on the same level is shown in the juxtapositioning of the poems written by them. For example, in Chapter 37, each of the girls writes a poem on the title "Idyls on White Pyrus" 詠白海棠, using the same theme, rhyme and form so that the contrasts become more obvious:

Dai-yu:

Beside the half-raised blind, the half-closed door,
Crushed ice for earth and white jade for the pot,
Three parts of whiteness from the pear-tree stolen,
One part from plum for scent (which pear has not) -
Moon-maidens stitched them with white silken thread,
And virgins' tears and new-made flowers did spot,
Which now, like bashful maids that no word say,
Lean languid on the breeze at close of day. (Vol. 2 p. 224)

半掩湘簾半掩門，碾冰為土玉為
盆。偷來梨蕊三分白，借得梅花
一縷魂。月窟仙人縫縵袂，秋
閨怨女拭啼痕。嬌羞默；同
誰訴？倦倚西風夜已昏。(四四九)

Bao-chai:

Guard the sweet scent behind closed courtyard door,
And with prompt waterings dew the mossy pot:

The carmine hue their summer sisters wore
 These snowy autumn blossoms envy not -
 For beauty in plain whiteness best appears,
 And only in white jade is found no spot.
 Chaste, lovely flowers! Silent, they seem to pray
 To autumn's White God at the close of day. (Vol. 2 p. 223)

珍重芳姿盡掩門，自攜手甕灌
 苔盆。出浴太真冰作影，捧心
 西子玉為魂。曉風不散愁千點，
 宿雨還添淚一痕。獨倚畫欄
 如有意，清砧怨笛送黃昏。
 (四四九)

These two poems are the incarnations of the two female characters respectively. The difference between their personality is shown in the opposing expressions between the two poems. For instance, "Beside the half-raised blind, the half-closed door" deliberately contrasts with "Guard the sweet scent behind closed courtyard door." Two contrasting temperaments are highlighted in these poems. Another example can be found in the instance when they play the drinking game of jiuling 酒令 in Chapter 63. Formally, a jiuling is comprised of a title and a verse line. For Bao-chai, the title is "Empress of the Garden" 艷冠群芳, and the verse is "Yourself lack passion, yet can others move" 任是無情也動人; and for Dai-yu, the title is "Mourner of the Autumn" 悲風露清愁, and the verse is "Your own self, not the East wind, is your undoing" 莫怨東風當自嘆. Poeny 牡丹 is a caricature of Bao-chai as hibiscus 芙蓉 is to Dai-yu. We can see from these examples that, first, the personalities are caricatured in verse sections, as we have discussed before, second, some of the characters are brought together for comparisons in their poetic creation or the verses

concerning them, and, third, the author criticizes each character through the verses corresponding to them.

Furthermore, in this last point, the author's opinions and judgements are reflected through the discussions and interpretations of the other characters. For example, the "Idyls on White Pyrus" quoted above are compared and rated in the discussions of the other characters:

"Yes, this [written by Dai-yu] is the best," they said. "This is the best of the four."
 "For elegance and originality, yes," said Li Wan;
 "But for character and depth I prefer Lady All-spice's."
 ... said Bao-yu ... "I think we ought to reconsider the placing of All-spice's and River Queen's contributions." (Vol.2 p. 124)

眾人看了，都道：「是這首為上。」
 李紈道：「若論風流別致，自是這首；若論含蓄渾厚，終讓蘅稿。」
 ... 寶玉道：...「只是蘅滿二首還要斟酌。」（四五〇）

Li Wan voices out the essence of the two major female characters: Bao-chai has "character and depth" while Dai-yu has "elegance and originality." But when Dai-yu is considered second to Bao-chai, we are aware of the commentator's personality which is described in Chapter 3 as the "withered tree and dead ashes" 如枯木死灰般. Therefore, she is the representative of the sophisticated and futile masses who prefer the pretensions Bao-chai to the true Dai-yu. The author chooses to voice his own preference through Bao-yu, who, however, can only protest against the unimaginative world's judgement in the mildest and fablest

way. The author makes frequent use of the discussions on poetic works of the major characters for commentary purposes. Other examples can be found in Chapters 38 and 70. If we compare these verse sections and the discussions concerned with what we can see from the non-verse sections, we have two completely opposite pictures of the characters' personalities. Here is an example of non-verse writing in which the author tries to give an image of Bao-chai from the popular view of the unimaginative and pragmatic world:

And now suddenly this Xue Bao-chai had appeared on the scene - a young lady who, though very little older than Dai-yu, possessed a grown-up beauty and a plomb in which all agreed Dai-yu was her inferior. Moreover, in contrast to Dai-yu with her air of lofty self-sufficiency and total obliviousness to all who did not move on the same exalted level as herself, Bao-chai had a generous, accomodating disposition which greatly endeared her to subordinates, so that even the tiniest maid looked on Miss Bao-chai as a familiar friend. Dai-yu could not but feel somewhat put out by this - a fact of which Bao-chai herself, however, was totally unaware. (p. 124)

不想如今忽然來了一個薛寶釵，年紀雖大不多，然品格端方，容貌美麗，人人都說黛玉不及。那寶釵卻又行為豁達，隨分從時，不比黛玉孤芳自許，目下無塵，故深得下人之心。就是小丫頭們，亦多和寶釵親近。因此，黛玉心中便有些忿忿；寶釵却是渾然不覺。

(五二)

When we are told that Dai-yu is Bao-chai's "inferior," and that Dai-yu feels to be "put out" by Bao-chai who is, however, "totally unaware," we must be aware of the stand-point of the "all", who no more intelligent than the "subordinates" or the "tiniest maids." First of all, the author places directly in front of the audience a superficial view of the character in non-verse sections, next he reveals indirectly another dimension of the character through the verse sections. Therefore, the verse sections are complementary to the other sections in the revelation of the characters.

The fourth subdivision is that the verse sections recapitulate and conclude the ideas recounted by previous narrating or dramatizing passages to reinforce the general impression of a character or an event significant to the presentation of a personality. Here are several verse sections which function to bring a conclusion to the event just presented in another form of writing, as well as to highlight the temperament of the character:

Tears filled each flower and grief their hearts perturbed.
And silly birds were from their nests distrubed.
The author of the preceding couplet has given us a quatrain in much the same vein:

Few in this world fair Frowner's looks surpassed,
None matched her store of sweetness unexpressed.
The first sob scarcely from her lips had passed,
When blossoms fell and birds flew off distressed. (p. 525)

正是：花魂點點無情緒，鳥夢驚驚何處驚。

因又有一首詩道：

顰兒才貌世應稀，獨抱幽芳出繡闌。
嗚咽一聲猶未了，落花满地鳥驚飛。(三-三)

Dai-yu is melancholy over her sojourning in Jia's family. The flowers and birds which are originally the objects in the setting in the previous paragraphs become vehicles to convey the temperament of the heroine. These verse lines function to recapitulate the former scene and reinforce the impression that the author wants to give to the character. Another example serving to recapitulate the event and to bring out the mood of the character is shown in the follows:

Flowers in my eyes and bird-song in my ears
 Augment my loss and mock my bitter tears. (Vol. 2 p. 42)

花影不離身左右，鳥聲只在耳東
 西。(三五六)

These two lines render Bao-yu's sadness over the realization that one day the fair companions will all pass away. Bao-yu's mood is not the same as Dai-yu's; yet in both of the cases, birds and flowers are used as vehicles. There are two points to note of these vehicles: first, since they are present in the setting narrated or described in the passages before these verse lines, the rementioning of them reinforce the function of recapitulation and conclusion; but, second, the repeated use of the same vehicles does not cause any confusion semantically because it is the mood of the character which is important, not the objects themselves.

In concluding these four aspects of the first function of the verse sections in Honglouloumeng, we have to repeat that the verse sections enable the reader to discover another dimension of the personality of some of the major characters; without these verse sections, we would find it more difficult or even impossible to see the complexity of these creation of

these personalities.

The second function of the verse sections is to foretell the future of the characters or the events. The prophetic function of the verse sections is revealed as early as the middle of Chapter 1. The very first piece of prophetic poetry of the book is about the fate of Ying-lian:

Fond man, your pampered child to cherish so -
That caltrop-glass which shines on melting snow!
Beware the high feast of the fifteenth day.
When all in smoke and fire shall pass away! (p. 56)

慣養嬌生笑你癡，菱花空對雪
澌澌。好防佳節元宵後，便是
烟消火滅時。(5)

The narrating part of the story so far has portrayed a well-to-do family and a care-free scholar. The characters involved indulge in an easy life without the slightest idea of sudden changes in fate. We must go to the later part of the book to understand the full significance of the poem. Therefore, we can see that the poem is not consistent to what we see in the non-verse sections in the chapter. The verse sections tell another level of the story inaccessible to the non-verse sections. Moreover, this first prophetic poem also has a significance in establishing the reliability of the prophesy conveyed.

A group of prophetic poems can be found in Chapter 5. Still at the beginning of the story when these characters are barely mentioned and introduced, the fate of the female characters is exposed indirectly through the verse sections. From the verse sections, the reader learns some information about the characters quite different from the other sections. Although the Buddhist priest in Chapter 1 has accounted for the prelife of

the major characters, there is no mentioning of their fate in the non-verse sections. It is the verse sections that carry out the mission of prophesying their ends. Moreover, apart from the fate of the individual female characters, the verse sections in Chapter 5 also prophesy the general end of the Jia household. The last of the songs of "A Dream of Golden Days" 紅樓夢曲 is most representative:

Epilogue: The Birds Into The Wood Have Flown

The office jack's career is blighted,
The rich man's fortune now all vanished,
The kind with life have been requited,
The cruel exemplarily punished;
The one who owed a life is dead,
The tears one owed have all been shed.
Wrongs suffered have the wrongs done expiated;
The couplings and the Sunderings were fated.
Untimely death sin in some part life shows,
But only luck a blest old age bestows.
The disillusioned to their convents fly,
The still deluded miserably die.
Like birds who, having fed, to the woods repair,
They leave the landscape desolate and bare. (p. 144)

飛鳥各投林

為官的，家業凋零；富貴的，金銀
散盡；有恩的，死裏逃生；無情
的，分明報應；欠命的，命已
還；欠淚的，淚已盡；冤冤相
報實非輕，分離聚合皆前
定。欲知命短問前生，老來

富貴也真微倖。看破的，遁入
空門，癡迷的，枉送了性命：
好一似食盡鳥投林，落了片白
茫；大地真乾淨。(六四)

This song implies, at the same time, the doom of the individual characters, the destiny of the complete household, or even the fate of the human race as a whole. The theme of the group of songs on "A Dream of the Golden Days" is similar to the Daoist priest's "Won-Done Song" 好了歌 which is interpreted by Zhen Shi-yin's commentary in Chapter 1:

Mean hovels and abandoned halls
Where courtiers once paid daily calls:
Bleak haunts where weeds and willows scarcely thrive
Were once with mirth and revelry alive.
Whilst cobwebs shroud the mansion's gilded beams,
The cottage casement with choice muslin gleams.
Would you of perfumed elegance recite?
Even as you speak, the raven locks turn white.
Who yesterday her lord's bones laid in clay,
On silken bridal-bed shall lie today.
Coffers with fold and silver filled:
Now, in a trice, a tramp by all reviled.
One at some other's short life gives a sigh,
Not knowing that he, too, goes home - to die!
The sheltered and well-educated lad,
In spite of all your care, may turn out bad?
And the delicate, fastidious maid
End in a foul stew, plying a shameful trade.
The judge whose hat is too small for his head
Wears, in the end, a convict's cangue instead.
Who shivering once in rags bemoaned his fate,
Today finds fault with scarlet robes of state.
In such commotion does the world's theatre rate:
As each one leaves, another takes the stage
In vain one leaves, another takes the stage
In vain we roam:

Each in the end must call a strange land home.
 Each of us with that poor girl may compare
 Who sews a wedding-gown for another bride to
 wear. (pp. 64-5)

陋室空堂，當年筵滿堂，衰草
 枯楊，曾為歌舞場。蛛絲兒
 結滿雕梁，綠紗今又在蓬窗
 上。說什麼脂正香！如何兩
 鬢又成霜？昨日黃土隨頭埋
 白骨，今宵紅綃帳底臥鴛鴦。
 金滿箱，銀滿箱，轉眼乞丐
 人皆謗。正歎他人命不長，
 那知自己歸來喪。訓有方，
 保不定日後作強梁；擇膏
 粱，誰承望流落在烟花巷！
 因嫌紗帽小，致使鎖枷扛。
 昨嫌破襖寒，今嫌紫蟒長。
 亂烘烘，你方唱罷我登場，
 反認他鄉是故鄉。甚荒唐，
 到頭來，都是為他人作嫁
 衣裳。(+=)

From concrete individual fate to the abstract theory of the destiny of human life, the verse sections reverse the process of narration. They transcend the progress of development rendered by non-verse parts.

The identity of the writers of some of these prophetic verses indicates further the nature of these verses and reinforces the effect. For the examples we have quoted above, the "twelve beauties" poems and the songs of "A Dream of Golden Days" are written by the fairies; "Won-Done Song" and the one on Ying-lian are sung by the priests; even the interpretative piece is proclaimed by Zhen Shi-yin who is to turn into an immortal shortly afterwards. The arrangement that these verses are voiced through immortal characters gives the prophetic poems a transcendental overtone. Therefore, the reliability of the prophetic meaning of these verses is beyond doubt.

As a matter of fact, not all of the prophetic verses are voiced by immortals. A large amount of the verses telling the fate of a character is made by the character him- or herself. For instance, in Chapter 22, when the characters are exchanging dengmi 燈謎, or lantern riddles, they disclose the secret of their own fate. For example, Yuen-chun 元春, in her riddle on fire-crackers, implies her royal marriage and prophesies her early death:

At my coming the devils turn pallid with wonder.
My body's all folds and my voice is like thunder.
When, alarmed by the sound of my thunderous crash,
You look round, I have already turned into ash. (p. 448)

能使妖魔膽盡摧，身如束帛氣
如雷。一聲震得人方恐，回首
相看已化灰。(二六〇)

The prophetic verses written by the characters themselves are not as obvious as those told by the immortals. Therefore, the meaning implied can be very elastic: the fire-cracker can be herself, her family, or any kind of accomplishment in the world. Similarly, Dai-yu's riddle on "incense-clock" 更香 also indicates the sad ending of her life of love:

At court levee my smoke is in your sleeve;
 Music and beds to other sorts I leave,
 With me, at dawn you need no watchman's cry,
 At night no maid to bring a fresh supply.
 My head burns through the night and through the day,
 And year by year my heart consumes away.
 The precious moments I would have you spare:
 But come fair, foul, or ine, I do not care. (p. 449)

朝罷誰攜兩袖烟？琴邊衾裏
 兩無緣；曉籌不用雞人報，五
 夜無須侍女添。焦首朝：還
 暮，煎心日：復年年。光陰
 荏苒須當惜，風雨陰晴任
 變遷。(二五〇)

Dai-yu is wasting her life in the desperate struggle against the indifferent and corrupt world; she is consuming herself like the incense. Similarly, Bao-chai's "Bamboo wife" 竹夫人 also foretells her own destiny:

My "eyes" cannot see and I'm hollow inside.
 When the lotuses surface, I'll be by your side.
 When the autumn leaves fall I shall bid you adieu,
 For you marriage must end when the summer is through. (p. 449)

有眼無珠腹內空，荷花出水喜
相逢。梧桐葉落分離別，思
愛夫妻不到冬。(二六-)

She foretells unconsciously her future marriage which is beyond her expectation and ends miserably. The prophetic meaning of these riddles, since less direct than those spoken by the immortals, are pointed out specially through Jia Zheng's remarks:

What can it be that makes these innocent young creatures all produce language that is so tragic and inauspicious? It is almost as if they were all destined to be unfortunate and short-lives and were unconsciously foretelling their destiny.
(p. 450)

小小年紀，作此等言語，更覺不詳，
看來皆非福壽之輩。(二六-)

Here, the author employs the on-looker Jia Zheng to point out explicitly the prophetic significance of these riddles. For these examples, we can see that the prophetic verses, with their lyrical tone, condenseness and suggestiveness, bypass the development of the story rendered by the non-verse parts so that a special structure of the story is built: by inserting from time to time into the story the destiny of the characters the verse sections play a melancholic undertone all through the story. However, this prophetic function is different from the characterisation we have mentioned in the first function though in some cases a poem can both foretell the fortune and reveal the personality at the same time, e.g.,

the "Eulogy of Flowers" indicates Dai-yu's temperament as well as implies her death.

Finally, we come to the third function of the verse sections in Honglouloumeng: life is condensed into a few individual scenes. A certain period of time is contracted into a short space and the various human activities are represented by a few typical ones. The four "Garden Nights" 四時即事詩 in Chapter 23 is a typical example of this. In these poems, there is no specific event to be narrated; nothing of consequential significance takes place during the first year that Bao-yu moves into the garden. Therefore, the poems express the mood and the general feelings in scenes. In these four pieces of poetry presenting the concrete and specific scenery of the four seasons, life is presented in its most condensed and economic way.

Other minor functions of the verse sections in Honglouloumeng include transitions from one event to the other, the demonstration of the author's poetic talent, and a higher status for the narrative. With its unique way of expression such as contracting events into concrete images and condensed time, verse is able to convey what is otherwise impossible to convey. Inserting into the narrating, describing and dramatizing parts, the verse sections resemble windows in a house, providing outlets to a broader space other than that of the house proper. On the one hand, it may seem that, by allowing the outside scenery to interrupt the inner design of the house, there is lack of unity, coherence and consistency; on the other hand, if the outside scenery and the inner design can coordinate to render a special effect, i.e., if the relation between the two can be adjusted to the point that they are mutual-illuminative, the windows are justified.

In Western narrative, we can see a house well designed and decorated; it is intact and self-sufficient. In Hongloumeng, we see some windows in the house; what happens outside the window gives another dimension of meaning to the activities in the house. All through this thesis, we have been trying to prove that Hongloumeng, instead of being built upon the concepts of unity, coherence of consistence as the Western narratives do, displays in the structure of narrating levels, mode of describing, and form of writing the principle of diversiveness.

Notes

¹ Francis K.H. So, "Some Rhetorical Conventions of the Verses Sections of Hsi-yu chi," China and the West: Comparative Literature Studies, eds. William Tay, Ying-hsiung chou, Hen-hsiang Yuan (Hong Kong: The Chinese University of H.K., 1980), p. 186.

² The verse sections in Honglounmeng take various form, including jintishi 近體詩 [New Style Poetry], gutishi 古體詩 [Old Style Poetry], ci 詞, chu 曲, folk songs 民歌, dengmi 燈謎 [lantern riddle], jiuling 酒令 [drink-tag], tiyong 題詠 [Inscription and Idyll], lei 誄 [eulogy].

³ According to Francis So, romance is one of the "narratives bearing close relation to oral tradition." By putting romance under the genre narrative, Francis So proceeds to compare Xiyiuchi and Havelok the Dane. See "Some Rhetorical Conventions of the Verse Sections," p. 179.

Bibliography

Primary Sources

Cao, Xueqin 曹雪芹. Hongloumeng 紅樓夢. Beijing: Renmin wenxue 人民文學, 1955.

----- . The Story of the Stone. Trans. David Hawkes and John Minford. 4 Vols. [Vols 1-2, Hawkes, Bloomington: Indiana University Press, 1979; Vol. 3, Hawkes, New York: Penguin, 1980; Vol. 4, Minford, New York: Penguin, 1982.]

Conrad, Joseph. Heart of Darkness. Ed. Robert Kimbrough. New York: Norton, 1971.

Flaubert, Gustave. Madame Bovary. Trans. Alan Russell. Middlesex: Penguin, 1959.

----- . Oeuvres Complètes. Paris: Seuil, 1964.

James, Henry. The Portrait of a Lady. New York: Modern Library, 1936.

----- . "Daisy Miller." In The Great Short Novels of Henry James. Ed. Philip Rahv. New York: Dial Press, 1953.

Maugham, W. Somerset. The Razor's Edge. London: Heinemann, 1944.

Secondary Sources

Arnheim, Rudolf. "Space as an Image of Time." In Images of Romanticism. Ed. Karl Kroeber and William Walling. New Haven: Yale University Press, 1978, pp. 1-12.

Booth, Wayne C. "Distance and Point of View." Essays in Criticism, 11 (1961), 60-79.

- . The Rhetoric of Fiction. Chicago: University of Chicago Press, 1961.
- Boulton, Margrie. The Anatomy of the Novel. London: Routledge & Kegan Paul, 1975.
- Brady, Patrick. Structuralist Perspectives in Criticism of Fiction: Essays on Manon Lescaut and La Vie de Marianne. Berne: Peter Lang, 1978.
- Brandauer, Frederick P. "Review: Miller's Masks of Fiction in Dream of the Red Chamber." Journal of Asian Studies, 36, No. 3 (1977), 554-57.
- . "Some Philological Implications of the Hung lou Meng." Ching Feng. 4, No. 3 (1966), 14-23.
- Brombert, Victor. "Madame Bovary: The Tragedy of Dreams." Flaubert: A Study of Themes and Techniques. Princeton: Princeton University Press, 1966, pp. 37-91.
- Brooks, Cleanth and Robert Penn Warren. Modern Rhetoric. New York: Harcourt, 1970.
- . Understanding Fiction. New York: Crofts, 1943.
- Christensen, Francis. "A Generative Rhetoric of the Paragraph." In New Rhetorics. Ed. Martin Steinmann. New York: Charles Scribner's Sons, 1967, pp. 108-33.
- Chuang Hsin-cheng 庄信正 . "Themes of Dream of the Red Chamber: A Comparative Interpretation." Diss. Indiana University, 1966.
- Cohn, Dorrit. Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction. Princeton: Princeton University Press, 1978.

- Culler, Jonathan. Flaubert: The Use of Uncertainty. London: Paul Elek, 1974.
- De Man, Paul. Allegories of Reading: Figural Language in Rousseau, Nietzsche, Rilke, and Proust. New Haven: Yale University Press, 1979.
- Eliot, T.S. "Poetry and Drama." In On Poetry and Poets. New York: New York: Farrar, Straus & Giroux, 1957, pp. 75-95.
- Fairlie, Alison. Flaubert: Madame Bovary. London: Edward Arnold, 1962.
- Fenson, Harry and Hildreth Kritzer. Reading, Understanding, and Writing About Short Stories. London: Collier Macmillan, 1966.
- Forster, E.M. Aspects of the Novel. London: Edward Arnold, 1927.
- Frank, Joseph. "Spatial Form: An Answer to Critics." Critical Inquiry, 4 (1977), 231-52.
- Frankel, H. Hans. "The Chinese Novel: A Confrontation of Critical Approaches to Chinese and Western Novels." Literature East and West, 3, No. 1 (1964), 2-5.
- Freedman, Ralph. The Lyrical Novel: Studies in Herman Hesse, Andre Gide, and Virginia Woolf. Princeton: Princeton University Press, 1963.
- Genette, Gérard. Narrative Discourse. Trans. Jane E. Lewin. Oxford: Basil Blackwell, 1980.
- Guillén, Claudio. "On the Concept and Metaphor of Perspective." In Comparatists at Work. Ed. Stephen Nichols and Richard Vowles. Waltham, Mass.: Blaisdell, 1968, pp. 28-90.
- Hegel, Robert E. The Novel in Seventeenth-Century China. New York: Columbia University Press, 1981.

Ho Qifeng 何其芳. Lun Honglouloumeng 論紅樓夢. Beijing:

Renmin wenxue 人民文學, 1958.

Honglouloumeng yanjiu jikan bianji weiyuan 紅樓夢研究集刊編輯委員, ed. Honglouloumeng yanjiu jikan

4 vols. Shanghai: Shanghai kuxi, 1979-83.

Hsia, C.T. "Dream of the Red Chamber." In The Classic

Chinese Novel: A Critical Introduction. New York: Columbia University Press, 1968, pp. 245-98.

———. "Love and Compassion in Dream of the Red Chamber."

Criticism. 5, No. 3 (1963), 269-71.

———. 夏志清. Xin wenxue de chuanton 新文學的傳統

Taipei: xibao wenhua 時報文化, 1979.

Hu, Churen 胡菊人. Honglou, Shuihu yu xiaoshuo jishu 紅樓、水滸與小說藝術. Taipei: Yuanjing 遠景, 1981.

Hu, Nien-i 胡念貽. "Tan Honglouloumeng de yishu jiegou" 談紅樓夢的藝術結構 Honglouloumeng yanjiu jikan 紅樓夢季刊. 1. (1979), 149-160.

Hu, Shih 胡適. Honglouloumeng kaozheng 紅樓夢考證. Vol. I of Huishi wenchuan 胡適文存. Taipei: Yuantung 遠東, 1971.

Hu, Wenpin 胡文彬, and Chou Lei 周雷, eds. Haiwei hongxue lunji 海外紅學論集. Shanghai: Shanghai Kuji 上海古籍, 1982.

———, eds. Hsiangkang Hongxue lunwen xuan 香港紅學論文集. Tienjin: Paihua wenyi 百花文藝, 1982.

———, eds. Hongxue chongtan 紅學叢談. Shanxi: Shanxi renmin 山西人民, 1983.

———, eds. Taiwan hongxue lunwen xuan 台灣紅學論文選. Tienjin: Paihua wenji 百花文藝, 1981.

James, Henry. The Art of the Novel. Oxford: Oxford University Press, 1947.

----- . The Future of the Novel: Essays on the Art of Fiction.

Ed. Leon Edel. New York: Vintage Books, 1956.

Jiang, Hesen 蔣和森 . Honglouloumeng lunqao

Beijing: Renmin wenxue , 1981.

Kan, Laixin 康來新 . "Yinyu shijie de Honglouloumeng" 英語世界的紅樓夢 . Chung-wai wen-hsueh 中外文學 , 50 (1976), 159-73.

Kao, Yu-Kung. "Lyric Vision in Chinese Narrative: A Reading of Hung-lou Meng and Ju-lin Wai-shih." In Chinese Narrative: Critical and Theoretical Essays. Ed. Andrew H. Plaks. Princeton: Princeton University Press, 1977, pp. 227-43.

Kincaid, James R. "Coherent Readers, Incoherent Texts." Critical Inquiry, 3 (1977), 781-802.

Knoerle, Jeane S.P. The Dream of the Red Chamber: A Critical Study. Bloomington: Indiana University Press, 1972.

Lanser, Susan Snaider. The Narrative Act: Point of View in Prose Fiction. Princeton: Princeton University Press, 1981.

Li, Xifan 李希凡 , and Lan ling 藍翎 , eds. Honglouloumeng pinglun ji 紅樓夢評論集. Beijing: Renmin wenxue 人民文學 , 1973.

Liu, Mengxi 劉夢溪 . Honglouloumeng Xinlun 紅樓夢新論. Beijing Zhonggou shehuei kexue 中國社會科學 , 1982.

Lo, Pan 羅盤 , Honglouloumeng de wenxue jiazhi 紅樓夢的文學價值 . Taipei: Dongdai 東大 , 1979.

- Lubbock, Percy. The Craft of Fiction. New York: Viking, 1957.
- Lukacs, Gyorgy. Writer and Critic. Ed. & Trans. Arthur D. Kahn. New York: Grosset & Dunlap, 1970.
- Macauley, Robie, and George Lanning. Technique in Fiction. New York: Harper & Row, 1964.
- Miller, Lucien. Masks of Fiction in Dream of the Red Chamber: Myth, Mimesis, and Persona. Tuscon, Arizona: University of Arizona Press, 1975.
- Mitchell, W.J. Thomas, ed. The Language of Images. Chicago: University of Chicago Press, 1980.
- Mo, Ren 墨人. Honglouloumeng de xiezuo jiqiao 紅樓夢的寫作技巧. Taipei: Shangwu jinshu guan 商務印書館, 1966.
- Muir, Edwin. The Structure of the Novel. New York: Harcourt, Brace & World, 1900s.
- New Asia Honglouloumeng yanjiu xiaozhu 新亞書院紅樓夢研究小組, ed. Honglouloumeng yanjiu zhuan 紅樓夢研究專刊. 10 vols. Hong Kong: The Chinese University Press, 1967-78.
- Pang, Zhongkui 潘重規. Hongxue wushi nian 紅學五十年. Hong Kong: The Chinese University Press, 1966.
- . Hongxue liushu nian 紅學六十年. Taipei: Wenshizhe 文史哲, 1974.
- Perrine, Laurence. Story and Structure. New York: Harcourt, Brace & World, 1966.
- Plaks, Andrew H. Archetype and Allegory in the Dream of the Red Chamber. Princeton: Princeton University Press, 1976.
- Scholes, Robert, and Robert Kellogg. The Nature of Narrative. Oxford: Oxford University Press, 1979.

Smith, Barbara Herrnstein. Poetic Closure: A Study of How Poems End.

Chicago: University of Chicago Press, 1974.

So, Francis K.H. "Some Rhetorical Conventions of the Verse Sections of

Hsi-yu chi." In China and the West: Comparative Literature Studies. Eds. William Tay, Ying-hsiung Chou, and Heh-hsiang Yuan.

Hong Kong: The Chinese University of Hong Kong Press, 1980.

----- . "The Roles of the Narrator in Early Chinese and English

Tales." In China Text. Ed. Yin-hsiung Chou. Hong Kong: The Chinese University of Hong Kong Press, 1984, pp.

Todorov, Tzvetan. The Poetics of Prose. Trans. Richard Howard.

Oxford: Blackwell, 1977.

Ullmann, Stephen. Meaning and Style: Collected Papers. Oxford:

Blackwell, 1973.

Wang, Jiuwen 王朝聞, Feng Hsiyun 馮其庸, and Li Xifan 李希凡,

eds. Honglouloumeng xuekan 紅樓夢學刊. 12 vols. Tienjin:

Paihua wenyi 百花文藝. 1979-81.

Wang, Kunlun 王崑崙. Honglouloumeng renwu lun 紅樓夢人物論.

Taibei: Xinxin 新興, 1966.

Wang, Quowei 王國維. Honglouloumeng pinglun 紅樓夢評論.

Taibei: Tienwah 天華, 1979.

Wong, Kam-ming. "Point of View, Norms, and Structure: Hung-lou Meng and

Lyrical Fiction." In Chinese Narrative. Pp. 203-26.

----- . "The Narrative Art of Red Chamber Dream (Hung Lou Meng)."

Diss. Cornell University, 1974.

Wong, Meng Voon. "Sung-Yuen Vernacular Fiction and its Conceptual and

Stylistic Characteristics." Diss. University of Washington, 1975.

- Wright, Arthur F. ed. Studies in Chinese thought. Chicago: University of Chicago Press, 1962.
- West, William W. Developing Writing Skills. New Jersey: Englewood Cliffs, 1966.
- Wu, Shih-chang. On the Red Chamber Dream: A Critical Study of Two Annotated Manuscripts of the 18th Century. Oxford: Oxford University Press, 1961.
- Youshi yuekan chubanshe 幼獅月刊出版社, ed. Honglouloumeng yanjiu ji 紅樓夢研究集. Taipei: youshi yuekan 幼獅月刊, 1972.
- Yu, Pingpo 俞平伯. Honglouloumeng yanjiu 紅樓夢研究. Taipei: Tandde 棠棣, 1952.
- Yi, Su - 索. Honglouloumeng zhuan 紅樓夢卷. Vol. 1 & 2. Beijing: Zhanghua 中華, 1963.
- Yu, Yingshi 余英時. Honglouloumeng de liangge shigie 紅樓夢的兩個世界. Taipei: Lianjing 聯經, 1978.
- Zeng, Zuyin 曾祖蔭. eds. Zhongguo lidai xiaoshuo xuba xuanzhu 中國歷代小說序跋選註. Wuhan: Changjiang wenji 長江文藝, 1982.
- Zhen, Bingliang 陳炳良. "Jinnian de hongxue shuping" 近年的紅學述評. Zhunghua yuebao 中華月報, 1 (1974).
- Zheng, Ailing 張愛玲. Honglouloumeng mai 紅樓夢魘. Taipei: Huangguan 皇冠, 1977.
- Zhonggou zuojia xiehui 中國作家協會, ed. Honglouloumeng yanjiu jiliu jikan 紅樓夢研究資料集刊. Vol. 2. Shanghai: Zhonggou zuojia xiehui shanghai fenghui 中國作家協會上海分會, 1954.

Zhou, Chungmin 周中明 . Honglouloumeng de yuyan yizhu 紅樓夢的
語言藝術. Nannin: Niexiang 漓江, 1982.

Zhou, Yuzhang 周汝昌, et als. Shanlun Honglouloumeng 散論紅樓
夢. Hong Kong: Jiangwen shuchu 建文書局, 1963.

-----, et als. Honglouloumeng xingqing 紅樓夢新證.

Beijing: Renmin wenxue 人民文學. 2 vols. 1976.

Zhou, Zhenfu 周振甫 . Shishu lihua 詩詞例話. Beijing:
zhongguo qingnian 中國青年, 1982.



000459418